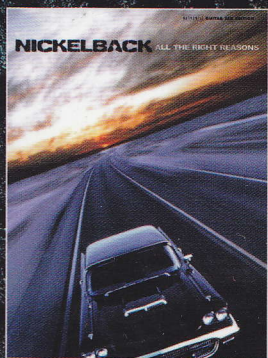
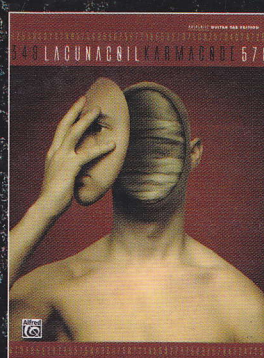
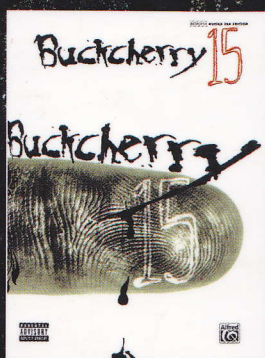


# 2007 ROCK CHARTS GUITAR

THE BIGGEST HITS, THE GREATEST ARTISTS



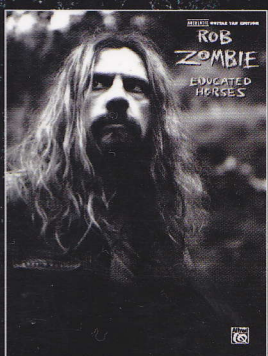
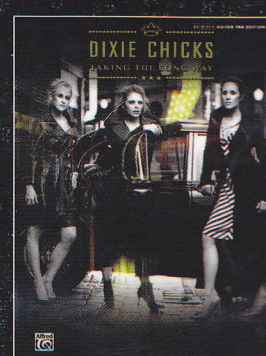
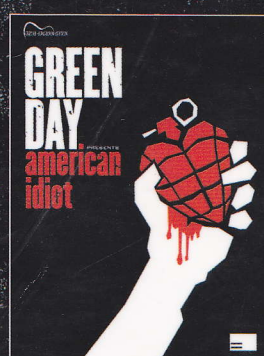
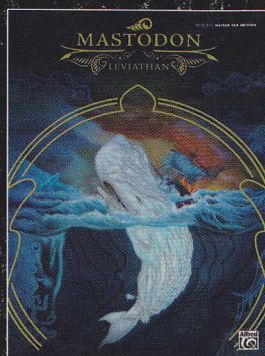
NICKELBACK  
BUCKCHERRY  
LACUNA COIL



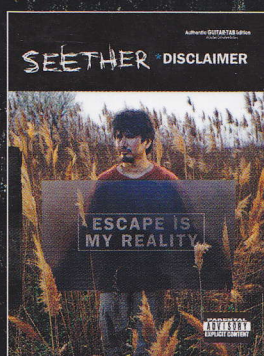
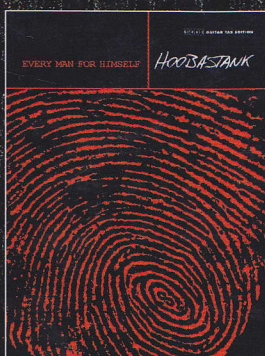
MASTODON

GREEN DAY

DIXIE CHICKS



ROB ZOMBIE  
HOOBASTANK  
SEETHER



ALSO INCLUDES SHERYL CROW, DISTURBED, LIFEHOUSE,  
PEOPLE IN PLANES, SANTANA, STAIN'D, AND TRAPT

PARENTAL  
ADVISORY  
EXPLICIT CONTENT

Deluxe Annual Edition





# CONTENTS

SONG	ARTIST	PAGE
AMERICAN WITCH	ROB ZOMBIE	4
BLOOD AND THUNDER	MASTODON	8
CRAZY BITCH	BUCKCHERRY	15
FALLING	STAIN'D	26
FAR AWAY	NICKELBACK	36
FOXY FOXY	ROB ZOMBIE	42
GOOD IS GOOD	SHERYL CROW	46
GUARDED	DISTURBED	52
HOLIDAY	GREEN DAY	58
IF I WERE YOU	HOOBASTANK	76
IF YOU TALK TOO MUCH (MY HEAD WILL EXPLODE)	PEOPLE IN PLANES	82
I'M FEELING YOU	SANTANA FEATURING MICHELLE BRANCH	66
INSIDE OF YOU	HOOBASTANK	96
JESUS OF SUBURBIA	GREEN DAY	100
NEXT 2 YOU	BUCKCHERRY	118
NOT READY TO MAKE NICE	DIXIE CHICKS	130
OUR TRUTH	LACUNA COIL	134
PHOTOGRAPH	NICKELBACK	91
REMEDY	SEETHER	142
RIGHT HERE	STAIN'D	149
ROCKSTAR	NICKELBACK	156
SAVIN' ME	NICKELBACK	170
SEABEAST	MASTODON	163
STAND UP	TRAPT	204
STRICKEN	DISTURBED	178
WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY	188
YOU AND ME	LIFEHOUSE	198



# ARTIST INDEX

ARTIST	PAGE
BUCKCHERRY	
CRAZY BITCH.....	15
NEXT 2 YOU.....	118
SHERYL CROW	
GOOD IS GOOD.....	46
DISTURBED	
GUARDED.....	52
STRICKEN.....	178
DIXIE CHICKS	
NOT READY TO MAKE NICE.....	130
GREEN DAY	
HOLIDAY.....	58
JESUS OF SUBURBIA.....	100
WAKE ME UP WHEN SEPTEMBER ENDS.....	188
HOOBASTANK	
IF I WERE YOU.....	76
INSIDE OF YOU.....	96
LACUNA COIL	
OUR TRUTH.....	134
LIFEHOUSE	
YOU AND ME.....	198
MASTODON	
BLOOD AND THUNDER.....	8
SEABEAST.....	163

ARTIST	PAGE
NICKELBACK	
FAR AWAY.....	36
PHOTOGRAPH.....	91
ROCKSTAR.....	156
SAVIN' ME.....	170
PEOPLE IN PLANES	
IF YOU TALK TOO MUCH (MY HEAD WILL EXPLODE).....	82
SANTANA FEATURING MICHELLE BRANCH	
I'M FEELING YOU.....	66
SEETHER	
REMEDY.....	142
STAIN'D	
FALLING.....	26
RIGHT HERE.....	149
TRAPT	
STAND UP.....	204
ROB ZOMBIE	
AMERICAN WITCH.....	4
FOXY FOXY.....	42



Words by **ROB ZOMBIE**

Music by **ROB ZOMBIE**, **SCOTT HUMPHREY** and **JOHN 5**

④ = B      ① = C#

**Moderately ♩ = 114**

*Intro:*

D5

### Rhy. Fig. 1

end Rhy. Fig. 1

\* 28 sec. **Elec. Gtr. 1 (w/dist.)**

*f* P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- |

TAB

0 0 0 0 0 0 0 0 6 5 0 0 0 0 0 0 0 0 6 5 9 0 0 0 0 0 0 0 0 0 6 5 0 0 0 0 0 0 0 0 6 5 3

\*Recording sounds one and one half steps lower than written.

**w/Rhy. Fig. 1** (*Elec. Gtr. 1*)

**Elec. Gtr. 2 (w/dist.)**

**ELECT GUITAR (WALKING)**

6

*f*

TAB

10 10 10 10 10 10 10 10 | 10 10 10 13 | 10 10 10 10 10 10 10 10 | 10 10 10 8 |  
13 13 13 13 13 13 13 13 | 13 13 13 16 | 13 13 13 13 13 13 13 13 | 13 13 13 11 |

*Verse 1:*

**w/Rhy. Fig. 1** (*Elec. Gtr. 1*) 2 times

D5

10 D5

Bod - y of a mon-key and the feet of a cock,\_\_\_ dragged from her home on the kill-ing rock.\_\_\_

14

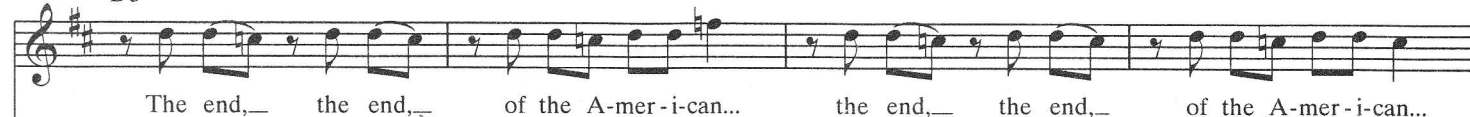


Black dog dy-ing on the weath-er vane,— the dev-il's in a cat and the ba-by's brain.



## Chorus:

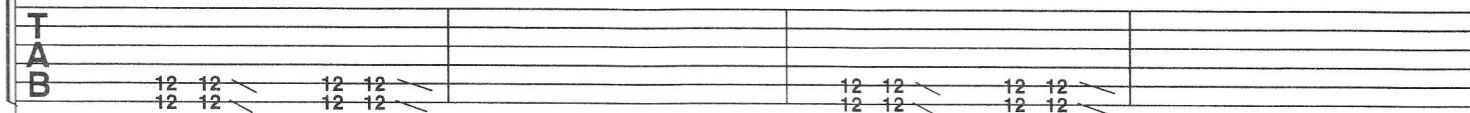
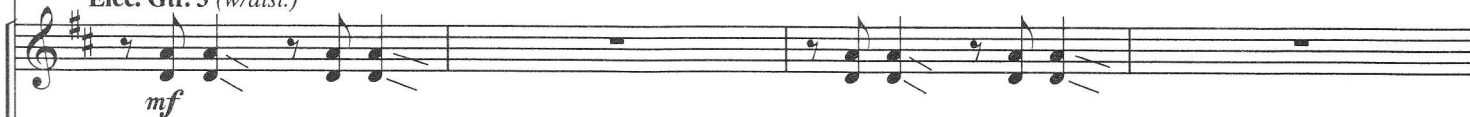
18 D5



Rhy. Fig. 2B

end Rhy. Fig. 2B

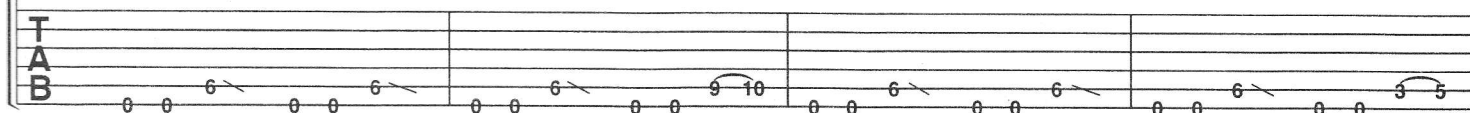
Elec. Gtr. 3 (w/dist.)



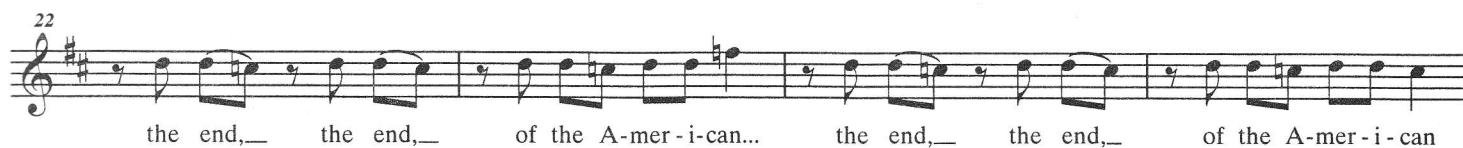
Rhy. Fig. 2A

end Rhy. Fig. 2A

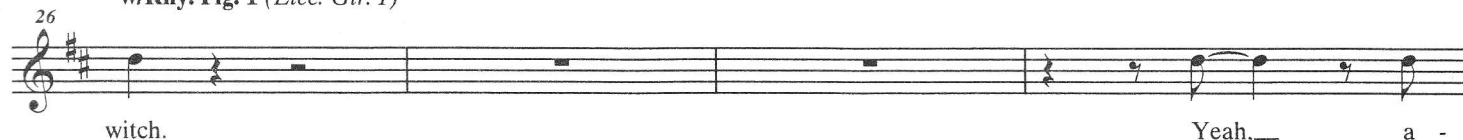
Elec. Gtr. 1



w/Rhy. Figs. 2A &amp; 2B (Elec. Gtrs. 1 &amp; 3)



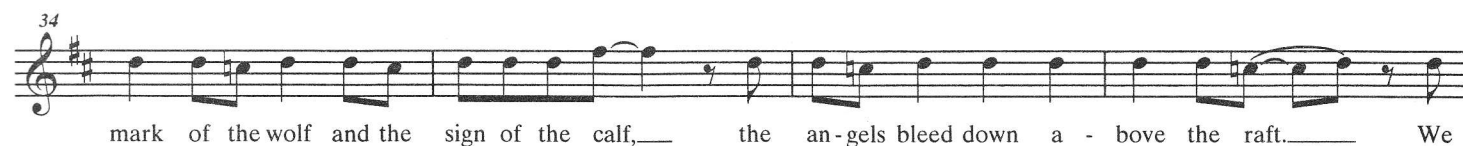
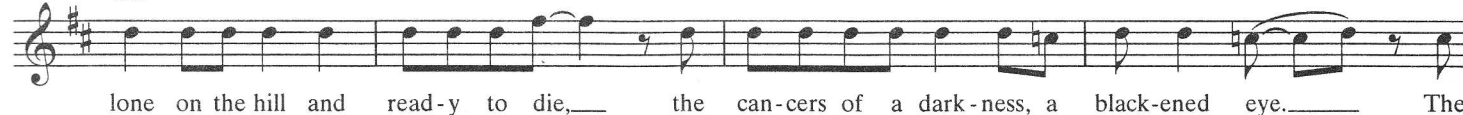
w/Rhy. Fig. 1 (Elec. Gtr. 1)



## Verse 2:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

30 D5




§





**w/Rhy. Figs. 2A & 2B** (*Elec. Gtrs. 1 & 3*) 2 times

46 D5



The end, the end, of the A-mer-i-can... the end, the end, of the A-mer-i-can...

50



the end, the end, of the A-mer-i-can... the end, the end, of the A-mer-i-can

54

witch.

Rhy. Fig. 3  
Elec. Gtr. 1

end Rhy. Fig. 3

TAB

0 3 5 0 5 7 0 7 10 0 10 12 0 12 15 0 3 5 0 5 7 0 7 10 0 10 12 0 12 10

**w/Rhy. Fig. 3** (*Elec. Gtr. 1*) 2 times

58 D5

Do you want to know where their dreams\_\_\_\_\_ come from?\_\_\_\_

Rhy. Fig. 3A

Elec. Gtr. 2

TAB

10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 16



w/Rhy. Fig. 3A (Elec. Gtr. 2)

60

Some showed the faith and some showed none. Do you want to know where their dreams

63

come from? Some showed the faith and some showed none.

Interlude:

D5

Rhy. Fig. 4

Elec. Gtr. 4

(clean-tone)

end Rhy. Fig. 4

66

*mf*

TAB

w/Rhy. Fig. 4 (Elec. Gtr. 4)

D.S.  $\text{\textcircled{S}}$  al Coda

70

70

8va

TAB

 $\oplus$  Coda

w/Rhy. Figs. 2A &amp; 2B (Elec. Gtrs. 1 &amp; 3) 2 times

w/Rhy. Fig. 3A (Elec. Gtr. 2) 4 times

74

Do you want to know where their dreams come from? Some showed the faith and some

77

showed none. Do you want to know where their dreams come from?

80

N.C.

The end, the end, of the A - mer - i - can witch.



# BLOOD AND THUNDER

All gtrs. tuned down 1 whole step:

⑥ = D    ③ = F  
 ⑤ = G    ② = A  
 ④ = C    ① = D

Words and Music by  
 MASTODON

Moderately ♩ = 96

Intro:

Elec. Gtr. 1  
 (clean-tone)

E5 D5 E5 D5 E5 D5 E5 F5 D5 E5 F5 E5 D5 F5

Rhy. Fig. 1

*mf*

P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1

TAB

9 7 0 0 7 9 5 7 0 0 7 9 5 7 0 0 7 9 5 7 10 8 7 9 5 7 10 8 10 10 9 7 10 8 8 7 5 8

\*Recording sounds one whole step lower than written.

E5 D5 E5 D5 E5 D5 E5 F5 D5 E5 F5 E5 D5 F5

Drums enter

P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1

end Rhy. Fig. 1

TAB

9 7 0 0 7 9 5 7 0 0 7 9 5 7 0 0 7 9 5 7 10 8 7 9 5 7 10 8 10 10 9 7 10 8 8 7 5 8

Band enters

Verse:

w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3, w/dist.) 2 times

E5 D5 E5 D5 E5 D5 E5 F5 D5 E5 F5 E5 D5 F5

1. I think that some - one is try - ing to

2. What re - morse - less em - per - or com -

E5 D5 E5 D5 E5 D5 E5 F5 D5 E5 F5 E5 D5 F5

kill me. In - fect - ing my blood and de - stroy - ing my

mands me? I no long - er gov - ern my

E5 D5 E5 D5 E5 D5 E5 F5 D5 E5 F5 E5 D5 F5

mind. No man of the flesh could ev - er

soul. I am com - plete - ly im - mersed in



11 E5 D5 E5 D5 E5 D5 E5 F5 D5 E5 F5 E5 D5 F5

stop me. The fight for this fish is a fight to the  
dark - ness. As I turn my bod - y a - way from the

## Chorus:

13 E5 Bb5 G5 C#5 Bb5 E5 C#5 G5 E5

death. } White whale, ho - ly grail! \_\_\_\_\_  
sun. }

Elec. Gtr. 3

Rhy. Fig. 2

*f*

TAB

2	8	8	5	5	11	11	8	8	14	14	11	11	17	17	14
0	6	6	3	3	9	9	6	6	12	12	9	9	15	15	12

Elec. Gtr. 2

*f*

TAB

2	8	8	5	5	11	11	8	8	14	14	11	11	17	17	14
0	6	6	3	3	9	9	6	6	12	12	9	9	15	15	12

15 C#5 G5 E5 C#5 N.C.

end Rhy. Fig. 2

TAB

14	11	11	12	12	9	9	13	13	12	12	(12)
12	9	9	10	10	7	7	11	11	12	12	(12)

pick slide

TAB

14	11	11	x	x	17	17	14	14	11	11	12	12	(12)
12	9	9	x	x	15	15	12	12	9	9	12	12	(12)



w/Rhy. Fig. 2 (both gtrs.)

1. 2.

17 E5 Bb5 G5 C#5 Bb5 E5 C#5 G5 E5 C#5 G5 E5 C#5 N.C. C#5 N.C.

White whale, ho - ly grail! —

Interlude:

E5



Elec. Gtr. 5

*f*

22 Elec. Gtr. 2

TAB

Elec. Gtr. 3

Elec. Gtr. 4

TAB

D5



24

TAB

TAB



26 E5\*

TAB: 12 13 12 14 12 14 12 13 15 12 | 12 13 12 14 12 14 12 13 15 12 15 12

TAB: 9 10 9 12 9 12 9 10 12 9 7 | 9 10 9 12 9 12 9 10 12 9 7 12 9 7

\*Chords are implied.

28 D5

TAB: 10 11 10 12 10 12 10 11 13 10 | 10 11 10 12 10 12 10 11 13 10 13 10

TAB: 7 8 7 10 7 10 7 8 10 7 5 | 7 8 7 10 7 10 7 8 10 7 5 10 7 5

30 E5

TAB: 12 13 12 14 12 14 12 13 15 12 | 12 13 12 14 12 14 12 13 15 12 15 12

TAB: 7 8 7 9 7 9 7 8 10 7 9 | 7 8 7 9 7 9 7 8 10 7 9 10 7 9



32 D5

TAB

10 11 10 12 10 12 10 11 13 10 10 11 10 12 10 12 10 11 13 10 13 10

5 6 5 5 5 6 8 5 5 6 5 5 5 6 8 5 5 5 6 8 5 5

7 8 7 7 7 7 7 8 10 7 7 8 7 7 8 7 7 8 10 7 8 7

*Bridge:*

34 E5 D5 F5 Eb5 D5 B5

Elec. Gtrs. Split your lungs with blood and thun - der

2 & 3 Rhy. Fig. 3

TAB

9 9 9 9 9 9 9 9 9 9 9 7 7 7 7 10 10 10 8 7 7 7 7 7 7 7 7 7 7 4 4 4 4

7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 8 8 8 6 5 5 5 5 5 5 5 5 5 5 2 2 2 2

36 D5 C5 B5 G#5 B5 A5 G#5 F#5 G5 F#5

when you see the white whale.

end Rhy. Fig. 3

TAB

7 7 7 5 4 4 4 4 4 4 4 4 6 6 6 6 9 9 9 7 6 6 6 6 6 6 6 6 4 5 4

5 5 5 3 2 2 2 2 2 2 2 2 4 4 4 4 7 7 7 5 4 4 4 4 4 4 4 4 2 3 2

w/Rhy. Fig. 3 (Elec. Gtrs. 1 &amp; 2) 3 times

38 E5 D5 F5 Eb5 D5 B5

Break your backs and crack your oars, men,

40 D5 C5 B5 G#5 B5 A5 G#5 F#5 G5 F#5

if you wish to pre - vail.

42 E5 D5 F5 Eb5 D5 B5

This i - vor - y leg is what pro - pels me,

44 D5 C5 B5 G#5 B5 A5 G#5 F#5 G5 F#5

har - poons thrust in the sky.

46 E5 D5 F5 Eb5 D5 B5

Aim di - rect - ly for his crook - ed brow,

48 D5 C5 B5 G#5 B5 A5 G#5 F#5 G5 F#5

and look him straight in the eye.

## Chorus:

w/Rhy. Fig. 2 (both gtrs.) 2 times, simile

50 E5 Bb5 G5 C#5 Bb5 E5 C#5 G5 E5 C#5 G5 E5 C#5 N.C.

White whale, ho - ly grail!

54 E5 Bb5 G5 C#5 Bb5 E5 C#5 G5 E5 C#5 G5 E5 C#5 N.C.

White whale, ho - ly grail!



*Outro:*

w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3)

58 E5 D5 E5 D5 E5 D5 E5 D5 E5 F5 D5 E5 F5 E5 D5 F5

60 E5 D5 E5 D5 E5 D5 E5 D5 E5 F5 D5 E5 F5 E5 D5 F5

62 E5\* F5 E5 D5 E5 F5

**\*\*Elec. Gtr. 4**

T	13	13	14	13	13	12	13	13	14
A	11	11	12	11	11	10	11	11	12
B									

Elec. Gtrs. 2 & 3

P.M. -----

T	9	9	10	9	9	7	9	9	10
A	7	7	8	7	7	5	7	7	8
B									

2 1 0 1 2 1 0 2 1 0 1 2 1 0

\*Chords are implied.

\*\*Elec. Gtr. 4, 2nd time only.

65 1. E5 D5 E5 2. D5 E5

T	12	13	13	7	9
A	10	11	11	5	7
B					

P.M. -----

T	9	9	7	9	9	7	9
A	7	7	5	7	7	5	7
B							

2 1 0 1 2 1 0 2 1 0 1 2 1 0

Music by KEITH NELSON  
Lyrics by JOSH TODD

B

7fr.

134211

© 2005 WB MUSIC CORP., CASH AND CARRY MUSIC and LICK THE STAR MUSIC  
All Rights Administered by WB MUSIC CORP.  
All Rights Reserved



## Verse:

6 *\* B* *E*

1. Break me down,\_\_\_\_ you got a love - ly face,\_\_\_\_ we're go-in' to your place,\_\_\_\_  
 2. Take it off,\_\_\_\_ the pa-per is your game,\_\_\_\_ you jump in bed with fame,\_\_\_\_

**Elec. Gtr. 3**  
*mf w/wah*

**TAB**

5 7 7 7 5 6 5 7 x x x x x x 5 7 7 7 5 6 5 0 x x x x x x

\*Chords are implied.

8 *B*

\_\_\_\_ now you got to freak me out.\_\_\_\_  
 \_\_\_\_ an - oth - er one night paid in full.\_\_\_\_

**TAB**

5 7 7 7 5 6 5 7 x x x x x x 4 4 4 5 5 5 5 5 7 7

10 *E*

Scream so loud, get f\*\*\*-ing laid,\_\_\_\_ you want me to stay,\_\_\_\_  
 You're so fine, it won't be a loss\_\_\_\_ cash-ing in the rocks,\_\_\_\_

**TAB**

5 7 7 7 5 6 5 7 x x x x x x 5 7 7 7 5 6 5 0 x x x x x x

**Elec. Gtr. 4**  
*mf*

**TAB**

7 9 9 9 7 8 7 9 7 9 9 9 7 8 9 7 9 9 9 9 1/2 1/2 1/2

12 **B**

but I got to make my way. — }  
just to get you face to face. — }

**Elec. Gtr. 1**

*f*

**TAB**

5 7 7 7 5 6 5 7 x x 12 4 4 4 5 5 5 5 7 7

**Chorus:**



14

Hey! You're a cra - zy bitch, but you f\*\*\* so good I'm on top of it. When I

**Elec. Gtrs. 1 & 2**

$\frac{1}{2}$

**TAB**

8 8 8 8 9 9 9 9 7 7 7 7 9 9 7 7

16

dream I'm do-ing you all night, — scratch-es all down my back to keep me right on.

**TAB**

8 8 8 8 9 9 9 9 7 7 7 7 12 4 4 0 5 5 0 5 7 7



18

Hey! You're a cra - zy bitch, but you f\*\*\* so good I'm on top of it. When I

TAB

8	8	8	8	8	8	9	9
9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9
7	7	7	7	7	7	x	x

1.

20

dream I'm do-ing you all night, \_\_\_\_\_ scratch-es all down my back to keep me right on.

TAB

8	8	8	8	12	4	4	0	5	5	0	5	7	7
9	9	9	9										
9	9	9	9										
7	7	7	7										

TAB

5	7	7	7	5	7	7	7	7	7	7	7	5	7	7	7	4	4	0	5	5	0	6	6	0	5	7

2.

24

scratch - es all down my back to keep me right on.

TAB

4	4	0	5	5	0	5	5	7	7

## Guitar Solo:

F#



Elec. Gtr. 3

25

Wah pedal effect (w/wah) is indicated.

Tablature for Elec. Gtr. 3:

```

2 2 2 4 2 4 1/2 (4) 4 | 4 1 (4) 2 4 2 4 1 1/2
  
```

Elec. Gtr. 2

Tablature for Elec. Gtr. 2:

```

0 1 2 0 1 2 0 1 2 0 1 2 2 2 0 | 1 2 0 1 2 0 1 2 0 1 2 2 2 0
  
```

27

Tablature for Elec. Gtr. 3 (continuation):

```

6 5 5 5 7 5 7 7 5 6 5 4 | 4 1 2 4 2 4 4 4 1 (4) (4)
  
```

Tablature for Elec. Gtr. 2 (continuation):

```

1 2 0 1 2 0 1 2 0 1 2 2 2 0 | 1 2 0 1 2 0 1 2 0 1 2 2 2 0
  
```



31

F#

134211

Get the vid - e - o, f\*\*\* you so good!

(8va)

TAB

14 17 14 17 14 17 17 16 14 16 14 16 16 17 16 (16) 14 16 14 16 14 16 14 16 14 16 14

TAB

1 2 0 1 2 0 1 2 0 1 2 2 2 0 1 2 0 1 2 0 0 x 6 4 x 7 5



33

Cra - zy bitch. Cra - zy bitch. Cra - zy bitch.\_\_\_\_

(8<sup>va</sup>)-----

T  
A  
B

16 (16)

0 4 0 0 5 0 5 7 7

Elec. Gtr. 4

T  
A  
B

9  
7

× 6 × × 7 × 7 9 9

### Chorus:

37

Hey! You're a cra - zy bitch, but you f\*\*\* so good I'm on top of it. When I

T  
A  
B

5 7 5 7 × × × × 5 7 5 7

7 9 7 9 × 9 (9) 9 (9) 7 9 7 9

1/2

39

dream I'm do-ing you all night, \_\_\_\_\_ scratch-es all down my back to keep me right on.

TAB

5 7 5 7 x x x 0 4 0 0 5 0 5 7 7

41

Hey! You're a cra - zy bitch, but you f\*\*\* so good I'm on top of it. When I

TAB

5 7 5 7 x x x 5 7 5 7

3



43

dream I'm do-ing you all night, \_\_\_\_\_ scratch-es all down my back to my...

Elec. Gtrs. 1 & 2

TAB

5 7 5 7 12 4 4 4 5 5 5 5 7 7

TAB

7 9 7 9 6 7

Bridge:

D

5fr. 1333

E

7fr. 1333

B

7fr. 134211

45

Ba-by girl, \_\_\_\_\_ you want it all. \_\_\_\_\_

Rhy. Fig. 1

TAB

7 7 7 7 9 9 9 9 4 4 4 5 5 5 5 5 7 7

5 5 5 5 0 0

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 3 times

D

5fr. 1333

E

7fr. 1333

B

7fr. 134211

D

5fr. 1333

E

7fr. 1333

47

To be a star, \_\_\_\_\_ you'll have to go down. Take it off, \_\_\_\_\_

B

7fr. 134211

D

5fr. 1333

E

7fr. 1333

B

7fr. 134211

50

no need to talk. \_\_\_\_\_ You're cra-zy but I like the way you f\*\*\* me.

55

dream I'm do-ing you all night, \_\_\_\_\_ scratch-es all down my back to keep me right on.

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 4 4 4 5 5 5 5 5 7 7

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 4 4 4 5 5 5 5 5 7 7 x x x x

*Elec. Gtrs. 1 & 2 cont. simile*

57 *Elec. Gtrs. 1 & 2 continue*



Hey! You're a cra - zy bitch, but you f\*\*\* so good I'm on top of it. When I

59

dream I'm do-ing you all night, \_\_\_\_\_ scratch-es all down my back to keep me right on.

61

You keep me right on. You're cra - zy but I

Elec. Gtr. 1

T  
A  
B

4 4 4 5 5 5 5 7 7 4 4 4 5 5 5 4 4 4 5 5 5

Elec. Gtr. 2

T  
A  
B

4 4 4 5 5 5 5 5 7 7 4 4 4 5 5 5 4 4 4 5 5 5

63

like the way you f\*\*\* me.

T  
A  
B

4 4 4 5 5 5 5 5 7 9 7

T  
A  
B

4 4 4 5 5 5 5 5 7 9 7 (9) (7)



# FALLING

\*\*Baritone Gtrs. 1 & 2 tune down to:

⑥ = G $\flat$  ③ = D $\flat$   
 ⑤ = D $\flat$  ② = A $\flat$   
 ④ = A $\flat$  ① = D $\flat$

\*Elec. Gtr. in Drop D, down 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$   
 ⑤ = A $\flat$  ② = B $\flat$   
 ④ = D $\flat$  ① = E $\flat$

Words and Music by  
 MICHAEL MUSHOK, AARON LEWIS,  
 JOHN APRIL and JONATHAN WYSOCKI

**Moderately** ♩ = 84

*Intro:*

N.C.

Drums

**Baritone Gtr. 2 (w/dist.)**

Musical notation for Baritone Gtr. 2 (w/dist.) in 4/4 time. The staff shows a series of chords: G $\flat$  (6th fret), D $\flat$  (3rd fret), A $\flat$  (4th fret), and D $\flat$  (1st fret). The dynamics are marked *pp* (pianissimo) and *mf* (mezzo-forte). A tremolo pick attack is indicated by a dashed line. Below the staff is a TAB section with fret numbers 0, 0, 0, 0.

\*Recording sounds a minor 3rd lower than written.

\*\*A baritone gtr. is a 6-string guitar tuned down a 4th.

Mike Mushok tunes down an additional minor third, similar to DADGAD.

*Interlude:*

N.C.

**Baritone Gtr. 1 (w/dist.)**

Musical notation for Baritone Gtr. 1 (w/dist.) in 4/4 time. The staff shows a series of chords: G $\flat$  (6th fret), D $\flat$  (3rd fret), A $\flat$  (4th fret), and D $\flat$  (1st fret). The dynamics are marked *f* (forte). Below the staff is a TAB section with fret numbers 10, 12, 0, 0, 10, 12, 0, 0, 6, 5, 6, 6, 6, 5, 5, 0, 10, 12, 0, 0, 10, 12, 0, 0, 6, 5, 6, 6, 6, 5, 5, 0.

**Elec. Gtr. (w/dist.)**

**Rhy. Fig. 1**

Musical notation for Elec. Gtr. (w/dist.) Rhy. Fig. 1 in 4/4 time. The staff shows a series of chords: G $\flat$  (6th fret), D $\flat$  (3rd fret), A $\flat$  (4th fret), and D $\flat$  (1st fret). The dynamics are marked *f* (forte). Below the staff is a TAB section with fret numbers 0, 0, x, x, 0, 0, x, x, 0, 6, 6, 6, 6, 5, 5, 5, 0, 0, x, x, 0, 0, x, x, 0, 6, 6, 6, 6, 5, 5, 5, 0, 0, x, x, 0, 0, x, x, 0, 6, 6, 6, 6, 5, 5, 5.

1.

TAB

10 12 0 0 10 12 0 0 6 5 6 6 6 0 0 0 10 12 0 0 10 12 0 0 6 5 6 6 6 0 0 0

end Rhy. Fig. 1

TAB

0 0 x x 0 0 x x 0 6 6 6 6 5 5 5 0 0 x x 0 0 x x 0 6 6 6 6 5 5 5

2.

Verse:

D5

Elec.  
Gtr.

1. You, in your  
2. You, all a

Baritone Gtr. 3 (clean-tone)

TAB

10 12 0 0 10 12 0 0 6 5 6 6 6 0 0 0 3/5 0 0 3 0 1 0 3 0 0 0

TAB

0 0 x x 0 0 x x 0 6 6 6 6 5 5 5

shell. Are\_\_\_ you wait - ing\_\_\_ for\_\_\_ some - one\_\_\_  
lone. Are\_\_\_ you wait - ing\_\_\_ for\_\_\_ some - one\_\_\_

— to — res — cue — you from — your —  
— to — make — you — whole? Can't — you

P.M. 5th string throughout

TAB

3/5 0 0 3 0 0 0 1 0 3 0 0 5 0 5 0 8 7 10 8 0 0 0 0

Elec. Gtr.

P.M. throughout

Cont. simi

TAB



self? Don't be dis - ap - point - ed when  
see? Aren't you ti - red of this dys -

**TAB**

5 0 5 0 8 7 7 5 0 5 0 8 7 10 8 0 0 0 0

*Pre-chorus:**w/Rhy. Fig. 1 (Elec. Gtr.) simile*

N.C.

no one comes. } Don't blame me you did - n't get it.  
func - tion - al rou - tine?

**Baritone Gtr. 1**

**TAB**

5 0 5 0 8 7 8 0 10 12 10 12 0 0 6 5 6 6 6 5 5 0  
10 12 0 0 10 12 0 0 6 5 6 6 6 5 5 0

Don't blame me you did - n't get it. Don't blame me you did - n't get - it. I

**TAB**

10 12 10 12 6 5 6 6 6 5 5 0 10 12 10 12 6 5 6 6 6 0 0 0  
10 12 0 0 10 12 0 0 6 5 6 6 6 5 5 0 10 12 0 0 10 12 0 0 6 5 6 6 6 0 0 0



w/Rhy. Fig. 2 (Elec. Gtr.) simile

w/Riff A (Baritone Gtr.) simile

A5



Bb5



comes the\_\_ prob - lem.) If you don't\_\_ be - lieve you\_\_ can

end Riff A

end Riff A

T	12	12	7	7	7
A	12	12	7	7	7
B	12	12	7	7	7

end Rhy. Fig. 2

end Rhy. Fig. 2

T	7	7	7	7	7	7	7	7	7	7	7	7
A	7	7	7	7	7	7	7	7	7	7	7	7
B	7	7	7	7	7	7	7	7	7	7	7	7

G5



D5



find a\_\_ way out, you be - come the\_\_ prob - lem. (Be -

1.

Interlude:

A5



D5



Elec.  
Gtr.



come the\_\_ prob - lem.\_\_

Baritone Gtr. 1

Baritone Gtr. 1

T	5			
A	5			
B	5			



2.

A5



Bridge:

N.C.

come the prob - lem.

## Baritone Gtr. 1

w/slight P.M. throughout

TAB

7 10 9 10 7 10 9 10 7 10 9 10 7 10 9 10

—)

Ah.

## Baritone Gtr. 2 (w/dist.)

w/slight P.M. throughout

TAB

7 7 10 9 10 7 10 9 10 7 10 9 10 7 10 9 10

12 15 14 15 12 15 14 15 13 15 14 15 12 15 14 15

## Baritone Gtr. 1

TAB

12 15 14 15 15 14 15 10 15 14 15 12 15 14 15

7 10 9 10 7 10 9 10 7 10 9 10 7 10 9 10

Ah. \_\_\_\_\_

## Baritone Gtr. 3

T		12	15	14	15	12	15	14	15	13	15	14	15	12	15	14	15
A																	
B	7	7	10	9	10	7	10	9	10	7	10	9	10	7	10	9	
	7	7	10	9	10	10	9	10	7	10	9	10	10	9	10	9	

## Baritone Gtr. 1

w/slight P.M. throughout

T	12	15	14	15	13	15	14	15	10	15	14	15	12	15	14	15
A																
B	7	10	9	10	7	10	9	10	7	10	9	10	7	10	9	10
	7	10	9	10	10	9	10	7	10	9	10	10	9	10	10	9

Ah. \_\_\_\_\_

## Baritone Gtr. 3

T		12	15	12	14	13	15	12	14	12	15	12	13	15	12	14
A																
B	7	7	10	9	10	7	10	9	10	7	10	9	10	7	10	9
	7	7	10	9	10	10	9	10	7	10	9	10	10	9	10	9

Baritone Gtr. 1

grad bend

w/slight P.M. throughout

TAB

15 15 14 15 13 15 14 15 13 13 13 13 13 13 13 13

7 10 9 10 7 10 9 10 7 10 9 10 7 10 9 10

7 10 9 10 10 9 10 7 10 9 10 10 9 10

## Chorus:

w/Rhy. Fig. 2 (Baritone Gtr. 1) 2 times, simile

w/Riff A (Baritone Gtr. 2) 2 times, simile

B $\flat$ 5

al - read - y told you\_\_ that fall - ing\_\_ is eas - y,\_\_ it's  
Fall - ing\_\_ is eas - y,\_\_ it's

TAB

7 10 9 10 7 10 9 10 7 10 9 10 7 10 9 10

7 10 9 10 10 9 10 7 10 9 10 10 9 10

G5



D5



get - ting\_\_ back up that\_\_ be - comes the\_\_ prob - lem. (Be -  
get - ting\_\_ back up that\_\_ be - comes the\_\_ prob - lem. (Be -

A5

B $\flat$ 5

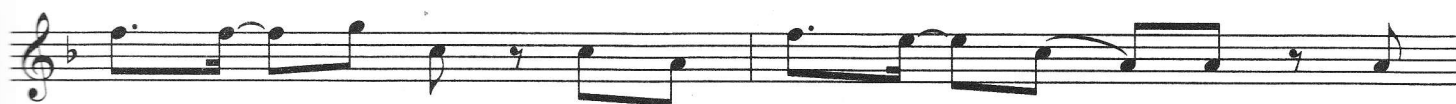
comes the\_\_ prob - lem. If you don't\_\_ be - lieve you\_\_ can  
comes the\_\_ prob - lem. And if you\_\_ be - lieve you\_\_ can



G5



D5



find a way out, you be - come the prob - lem. (Be -  
 find a way out then you've solved the prob - lem, you've

1.

A5



2.

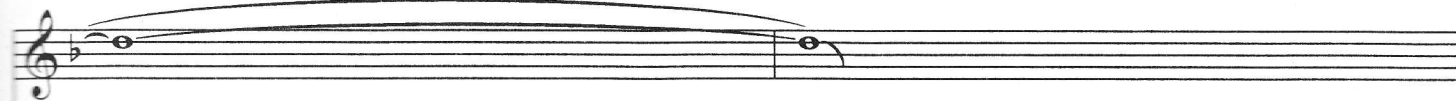
A5



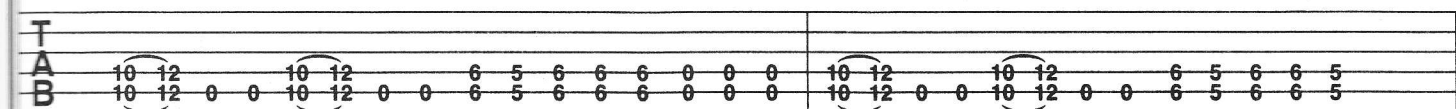
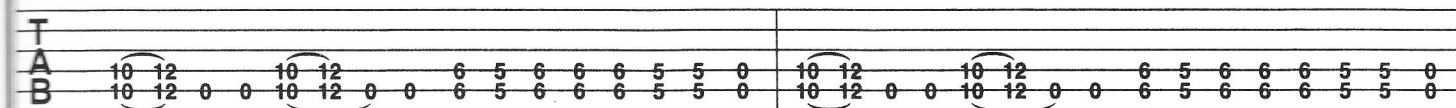
come the prob - lem.) solved your prob - lem.

*Outro:**w/Rhy. Fig. 1 (Elec. Gtr.) simile*

N.C.



Elec. Gtr. 1



# FAR AWAY

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D $\flat$     ③ = G $\flat$

⑤ = A $\flat$       ② = B $\flat$

④ = D $\flat$     ① = E $\flat$

Lyrics by CHAD KROEGER

Music by NICKELBACK

**Moderately slow** ♩ = 84

*Intro:*

[illegible]

\*Recording sounds a half step lower than written.

*Verse:*

**w/Rhy. Fig. 1** (*Acous. Gtr. 1*) 3 times, simile

Cmaj7                      Gsus                      Am7                      F<sub>9</sub>

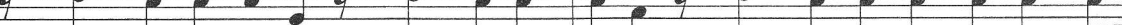
The musical notation is on a single staff with a treble clef. It begins with a 3-measure rest. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are written below the staff, aligned with the notes. The first line of lyrics is '1. This time, this place, mis - used, mis - takes.' and the second line is '2. On my knees, I'll ask last chance for one last dance.' The chords Cmaj7, Gsus, Am7, and F9 are indicated above the staff at the beginning of the first, second, third, and fourth measures respectively.

3

1. This time, this place, mis - used, mis - takes.


2. On my knees, I'll ask last chance for one last dance.

5 Cmaj7 Gsus Am7 F<sub>9</sub>



Too long, too late. Who was I to make you wait.  
'Cause with you I'd with-stand all of hell to hold your hand.

Cmaj7                      Gsus                      Am7                      F<sup>9</sup>



7

Just one\_\_\_ chance,\_\_\_ just one\_\_\_ breath,\_\_\_ just in case\_\_\_ there's just\_\_\_ one\_\_\_ left.  
I'd give it all,\_\_\_ I'd give for us,\_\_\_ give an - y - thing\_\_\_ but I\_\_\_ won't give up.



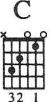
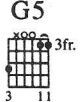

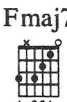







15

— I keep dream - ing — you'll be with me — and you'll nev - er go. —



1. D.C.

Acous. Gtr. 1

17

— Stop breath - ing — if I don't see — you an - y - more. —

2.





Acous. Gtr. 1 dbld.

20

if I don't see — you an - y - more. —

### Bridge:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

22

So far a - way, — been far a - way — for far — too long. —

So far a - way. —

24

Cmaj7                      Gsus                      Am7                      F<sub>9</sub>

— So far a - way, —————  
So far a - way. —————

been far a - way — for far — too long.

[illegible]

Acous. Gtr. 1

The musical score for Acoustic Guitar 1 consists of a melody on a treble clef staff and a fretboard diagram below it. The melody is written in a key with one flat (B-flat) and a 4/4 time signature. The fretboard diagram shows the fret numbers for each finger (1-4) and the thumb (0) for each note in the melody.

0 2 3 2 0 3 2 3 2 3 2 3 0 3 2 3 3 5 3 5 3 5 5 5

**w/Riff A** (*Elec. Gtr. 1*) 1 1/2 times, simile

Acous.  
 Gtr. 1  
 dbld.

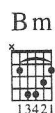
28

I \_\_\_\_\_ want - ed, \_\_\_\_\_

I \_\_\_\_\_ want - ted you \_\_\_\_\_ to stay, \_\_\_\_\_

— 'cause I — need - ed — I — need — to hear — you say —

Outro Chorus:



32

that I love you, that I loved you all a - long.  
That I love you.

Elec. Gtr. 1

Riff B

end Riff B

*mf*  
hold throughout

TAB

14	15	14	15	14	15	12	15	12	15	12	15	12	15	12	15	12	15	12	15
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14

w/Riff B (Elec. Gtr. 1) 7 times, simile

34

D A Bm G5

Cont. rhy. simile

And I for - give you for be - ing a - way for far too long.  
And I for - give you.

36

D A Bm G5

So keep breath - ing 'cause I'm not leav - ing you an - y - more.

38

D A Bm G5

Be - lieve it. hold on to me and nev - er let me go.

40

D A Bm G5

So keep breath - ing \_\_\_\_\_ 'cause I'm not leav - ing you an - y - more. \_\_\_\_\_

42

D A Bm G5

Be - lieve \_\_\_\_\_ it. \_\_\_\_\_ hold on to me \_\_\_\_\_ and nev - er let me go. \_\_\_\_\_

44

D A Bm G5

Keep breath - ing. \_\_\_\_\_ Hold on to me \_\_\_\_\_ and nev - er let me go. \_\_\_\_\_

46

D A Bm G5

Acous.  
Gtr. 1

Keep breath - ing. \_\_\_\_\_ Hold on to me \_\_\_\_\_ and nev - er let me go. \_\_\_\_\_



# FOXY FOXY

Words by ROB ZOMBIE  
Music by ROB ZOMBIE and SCOTT HUMPHREY

**Moderately** ♩ = 108

*Intro:*

[illegible]

F#5

Oh yeah! Can I make it hard - er? Oh yeah! Can I make it hard - er?

Rhy. Fig. 1

TAB

2 2 x x 2 2 2 2 2 3 3 2 2 x x 2 2 2 2 2 3

w/Rhy. Fig. 1 (Elec. Gtr. 1)

Oh yeah! Can I make it hard - er? Oh yeah! Can I make it hard - er?

*Verse:*

**w/Rhy. Fig. 1** (*Elec. Gtr. 1*) 4 times

8 F#5

Musical notation for the eighth measure of the first staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The measure contains a sequence of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The notation includes a repeat sign at the beginning and a fermata over the final note.

11

less stage.\_\_\_\_ He\_\_\_\_ is the mon - grel, he\_\_\_\_ wants it all.\_\_\_\_ He\_\_\_\_  
tion waves.\_\_\_\_ She\_\_\_\_ is the butch - er, she\_\_\_\_ wants the air.\_\_\_\_ She\_\_\_\_

14

— lives for rel - ics hang - ing on the wall.\_\_\_\_  
 — hides the scars un - der her hair.\_\_\_\_ }

**Chorus:**

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

w/Rhy. Fig. 2 (Elec. Gtr. 2) 3 times

16 F#5

Don't you want to ride\_\_\_\_ it?\_\_\_\_ Ed - u - cat - ed hors - es.\_\_\_\_

Rhy. Fig. 2 -----  
 Elec. Gtr. 2 (w/dist.)

TAB

16	14	16	14	16	(16)
----	----	----	----	----	------

20

Don't you want to ride\_\_\_\_ it?\_\_\_\_ Ed - u - cat - ed hors - es.\_\_\_\_

**Bridge:**

E5

F#5

E5

24

Fox - y, fox - y, what's it gon - na be?\_\_\_\_ Fox - y, fox - y,

Rhy. Fig. 3B  
 Elec. Gtr. 3

TAB

9	9	9	9	9	9	11	11	10	9	9	9	9
9	9	9	9	9	9	11	11	10	9	9	9	9
7	7	7	7	9	9	9	9	8	7	7	7	7

Rhy. Fig. 3A  
 Elec. Gtr. 1

TAB

0	0	0	0	1	2	2	2	0	2	2	1	0	0	0	0	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

27 F#5 E5 F#5

what's it gon - na be? \_\_\_\_\_ Fox - y, fox - y, what's it gon - na be? \_\_\_\_\_

TAB

9	9	9	11	11	10	9	9	9	9	9	9	11	11	10
9	9	9	11	11	10	9	9	9	9	9	9	11	11	10
8					8	7	7	7	7					8

TAB

2	2	2	0	2	2	1	0	0	0	0	1	2	2	2	0	2	2	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

To Coda ◊

1.

30 E5 F#5 N.C.

Fox - y, fox - y, what's it gon - na be? \_\_\_\_\_

end Rhy. Fig. 3B

TAB

9	9	9	9	9	9	11	11
9	9	9	9	9	9	11	11
7	7	7	7	7	9	9	

end Rhy. Fig. 3A

TAB

0	0	0	0	1	2	2	2	0	2
---	---	---	---	---	---	---	---	---	---

34 Synth.

TAB

0	0	0	0	1	2	2	2	0	2
---	---	---	---	---	---	---	---	---	---

2.

w/Rhy. Fig. 1 (Elec. Gtr. 1) 3 times

38 F#5

Oh yeah! Can I make it hard - er? Oh yeah! Can I make it hard - er?

D.S. % al Coda

42

Oh yeah! Can I make it hard - er? Oh yeah! Can I make it hard - er?

⊕ Coda

Chorus:

w/Rhy. Figs. 3A &amp; 3B (Elec. Gtrs. 1 &amp; 3)

w/Rhy. Fig. 2 (Elec. Gtr. 2) 4 times

44 F#5 E5 F#5

what's it gon - na be? Don't you want to ride it?

Elec. Gtr. 2

TAB

9 9 9 11 11

Elec. Gtr. 1

TAB

2 2 2 0 2

47 E5 F#5 E5 F#5

Ed - u - cat - ed hors - es. Don't you want to ride it?

Outro:

Repeat and fade

N.C.

51 E5 F#5

Ed - u - cat - ed hors - es.

Elec. Gtr. 2

TAB

11 11 11 11



# GOOD IS GOOD


Words and Music by  
SHERYL CROW and JEFF TROTT


Moderately slow ♩ = 76


Intro:

Acous. Gtr. *mf*

Elec. Gtr. 1 *mf* w/slide


A  111


E/G#  2fr. 2 134


F#m  134111

TAB: 5 10 12 14 14 5

Cont. rhy. simile


A  111


E/G#  2fr. 2 134


F#m  134111

TAB: 10 12 14 7 7 5 6 4

Verse 1:

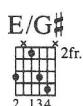
A  111

E/G#  2fr. 2 134

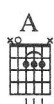
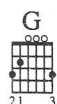
F#m  134111

Good is good and bad is bad.

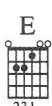
TAB: 2



You don't know\_ which one\_ you had.\_\_\_\_\_



She put your books\_ out on the side - walk. Now they're blow-ing 'round,\_\_\_

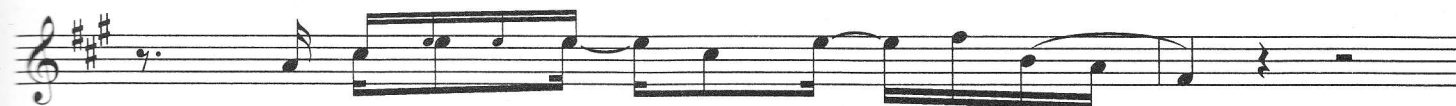


— They won't help you when\_ you're down.\_\_\_\_\_

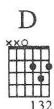
### Verses 2 & 3:



2. Love's on your list\_ of things\_ to do,\_\_\_\_\_  
3. And I don't hold\_ no mys - ter - y,\_\_\_\_\_



to bring your good\_ luck back\_ to you.\_\_\_\_\_  
but I can show you how to turn\_ the key.\_\_\_\_\_



And if you think that ev - 'ry - thing's un - fair, \_\_\_\_\_ would you care, \_\_\_\_\_  
'Cause all I know is where I start - ed, so down heart - ed, \_\_\_\_\_

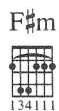
Elec. Gtr. 2

*mf*

TAB

0 2 0 3 2 0 3 2 4 4 4 2

0 2 4 2 4 2



\_\_\_\_\_ if you're the last \_\_\_\_\_ one stand-ing there? \_\_\_\_\_  
\_\_\_\_\_ and that's not where \_\_\_\_\_ you want to be. \_\_\_\_\_

TAB

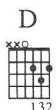
2 2 2 2 0 0 0 0

2 2 2 2 0 0 0 0

2 2 2 2 1 1 1 1

2 2 0 0 0 0

Chorus:



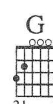
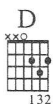
(3rd time) by. And ev - 'ry-time you hear the roll - ing thun - der,

Elec. Gtr. 1

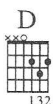
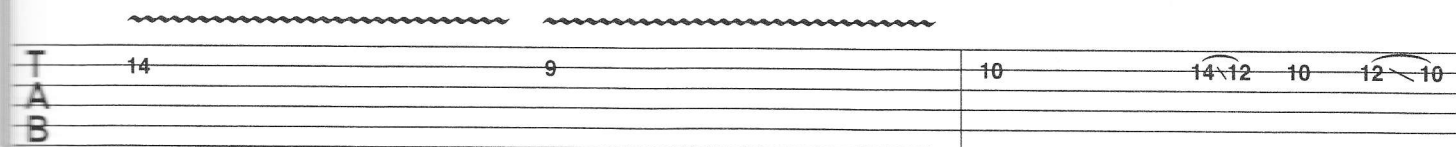
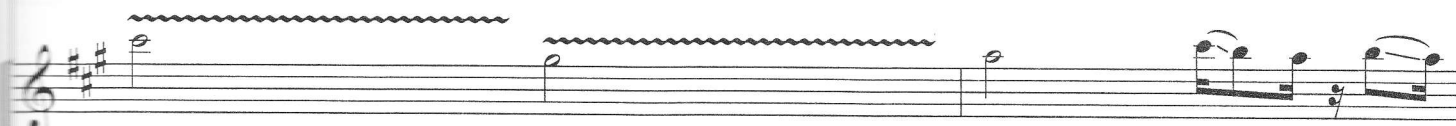
*w/slide*

TAB

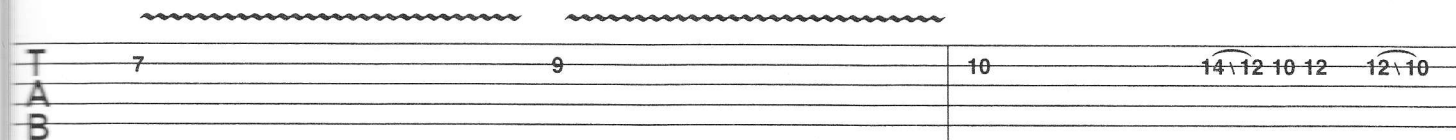
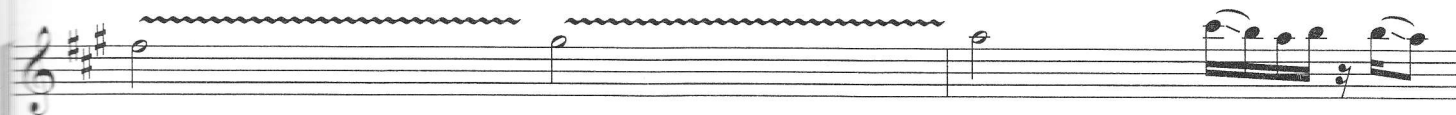
14 \ 12 10 12 \ 10



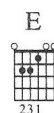
you turn a-round be-fore the light - 'ning strikes.\_\_\_\_\_



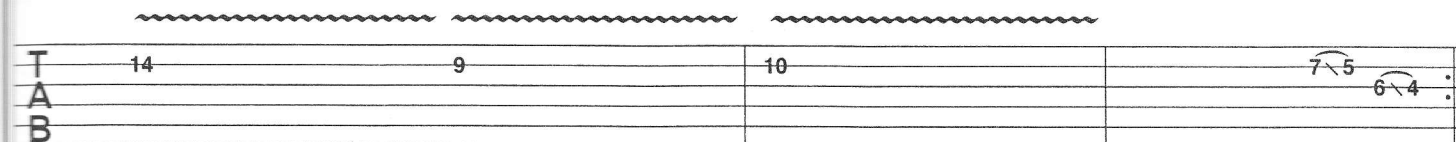
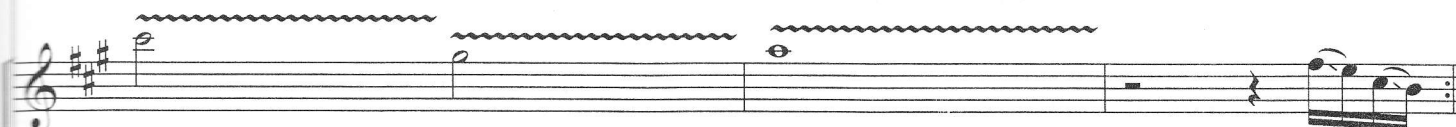
{ 1.3. And does it ev - er make you stop\_ and won - der\_\_\_\_\_  
2. And you could find a rock to crawl\_ right un - der\_\_\_\_\_



1.

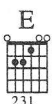
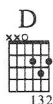


if all your good\_ times pass you by.\_\_\_\_\_





2.3.

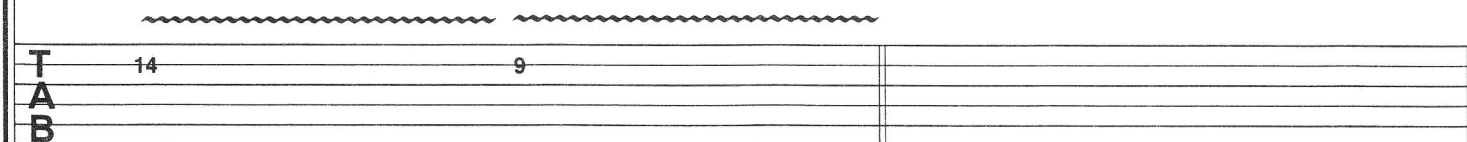
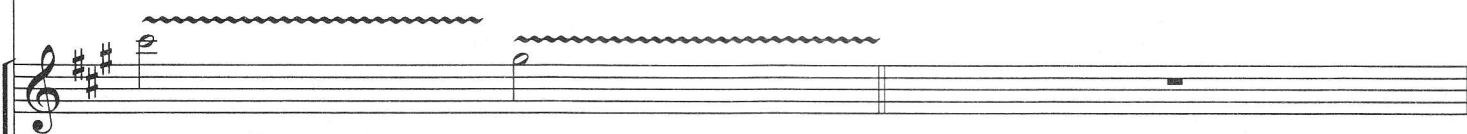


Bridge:



(2.) and let your good\_\_ times pass you by.\_\_\_\_\_  
 (3.) if all your good\_\_ times pass you

When the day is done\_\_ and the

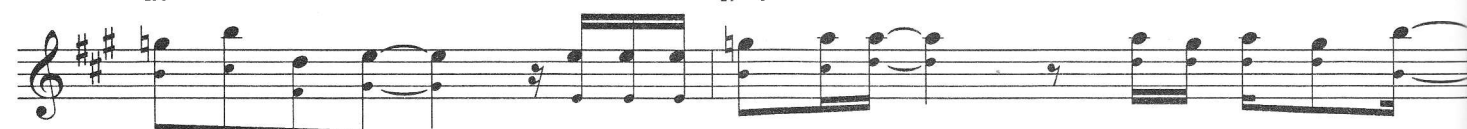
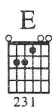


world is sleep - ing,\_\_\_\_ and the moon is on\_\_\_\_ its way\_\_ to shine..




— When your friends are gone\_\_ you thought were

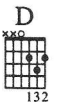
To Coda ☺

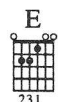


so worth keep - ing.\_\_\_\_ You feel you don't be - long,\_\_\_\_ and you don't know why,\_\_\_\_

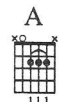
## Chorus:

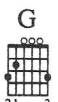
E  231

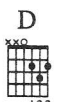
D  132


E  231

oh. \_\_\_\_\_ And ev - 'ry-time you hear the roll - ing thun -

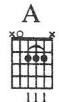
A  111

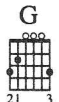
G  21 3

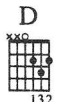
D  132


E  231

- der, you turn a - round be - fore the light - 'ning strikes.\_


A  111

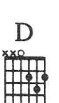
G  21 3


D  132

E  231

And does it ev - er make you stop\_ and won -

F#m  134111

D  132

E  231

- der\_ if all your good\_ times pass you

D.S. % al Coda

  
Coda

G  21 3

G  21 3

Acous. Gtr. 

don't be - long,\_ nei - ther\_ do I.

# GUARDED

\*All gtrs. in Drop D, down 1/2 step:

⑥ = E $\flat$     ③ = G $\flat$

⑤ = A $\flat$     ② = B $\flat$

④ = D $\flat$     ① = E $\flat$

Words and Music by  
DAVID DRAIMAN  
DAN DONEGAN  
and MIKE WENGRE

Moderately fast ♩ = 136

Intro:

D5

Rhy. Fig. 1

Elec. Gtrs. 1 & 2 (w/dist.)

B $\flat$ 5

E $\flat$ 5

\*Recording sounds a half step lower than written.

Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) simile

Guard-ed your-self from the love of an - oth - er, left you with noth - ing to - night.

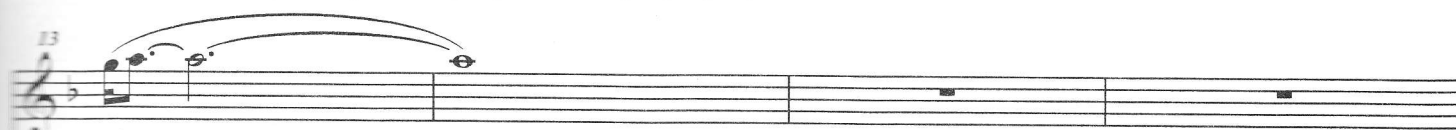
Why does it sound like the dev - il is laugh-ing, leav-ing me haunt-ed to - night? You did de

D5 F5  
Rhy. Fig. 2  
Elec. Gtrs. 1 & 2

D5 F5

D5 B♭6  
end Rhy. Fig. 2

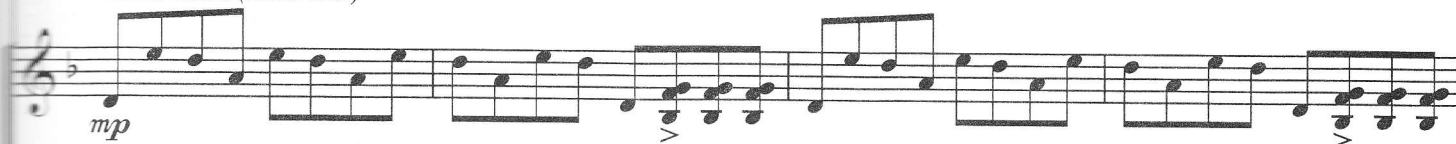
1.  
w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 3 times, simile  
D5 F5 D5 F5 B♭6



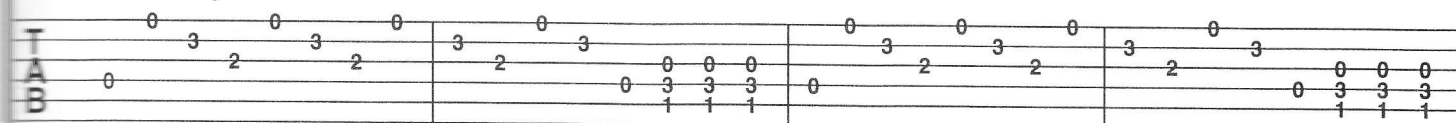
cide.

Rhy. Fig. 2A  
Elec. Gtr. 3 (clean-tone)

end Rhy. Fig. 2A

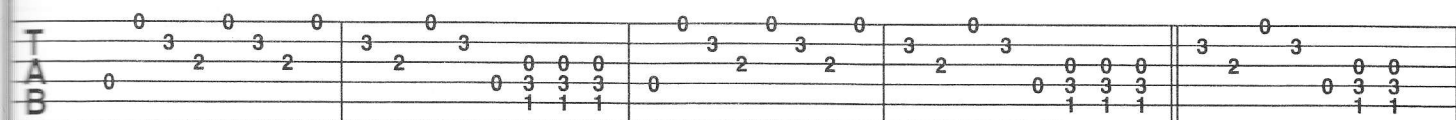


*mp*  
hold throughout



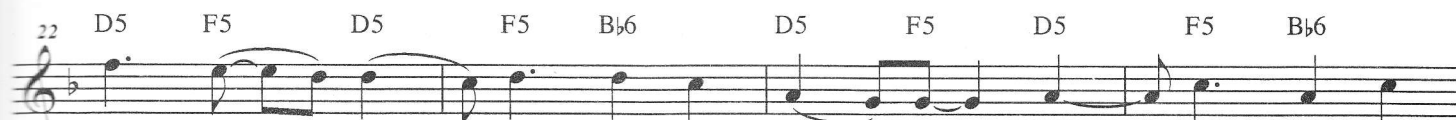
To Next Strain (To Verse:)| 2.

D5 F5 D5 F5 B♭6 D5 F5 D5 F5 B♭6 F5 B♭6



Verse:

w/Rhy. Figs. 2 (Elec. Gtrs. 1 & 2) & 2A (Elec. Gtr. 3) 4 times, simile



1. Now I want you when you're gone and now it's like you're  
2. Ev - er haunt - ed by the trap - pings of this life.

D5 F5 D5 F5 B♭6 D5 F5 D5 F5 B♭6



hold - ing some - thing just in front of me.  
Sweet re - demp - tion just in front of me.

Well, then I  
Well, now it

30 F5 A $\flat$ 5 F5 G5 F5 A $\flat$ 5 G5 F5 A $\flat$ 5 F5 G5 F5 A $\flat$ 5 G5

can't al - low this to be - come\_ an - oth - er one of those times that I'm left  
seems once a - gain that I've lost\_ an - oth - er one of the ones that have bro

**Elec. Gtrs. 1 & 2**

*f*

TAB

3	6	3	5	3	6	5	x	x	3	x	x	3	x	x	3	x	x	3	3	6	3	5	3	6	5
3	6	3	5	3	6	5	x	x	3	x	x	3	x	x	3	x	x	3	3	6	3	5	3	6	5
3	6	3	5	3	6	5	x	x	3	x	x	3	x	x	3	x	x	3	3	6	3	5	3	6	5

33 F5 D5 E $\flat$ 5 F5

— in the cold. — Dead, — there's no  
— through the wall. — Damned. — Fate won't

**Rhy. Fig. 3**  
**\*Elec. Gtrs. 1 & 2**

**end Rhy.**

TAB

x	x	3	x	x	3	2	13	1	13	1	10	10
x	x	3	x	x	3	0	0	2	0	0	10	10
x	x	3	x	x	3	0	0	2	0	0	8	8

\*Composite arrangement.

w/Rhy. Fig. 3 (Elec. Gtrs. 1 &amp; 2) 2 2/3 times, simile

36 D5 E $\flat$ 5 F5 D5 E $\flat$ 5 F5

com - pro - mise, — just an - oth - er — tie — I know I  
com - pro - mise. — I have sold — my — soul — and now the

40 1. D5 E $\flat$ 5 F5 2. D5 E $\flat$ 5

need to — sev - er. — dev - il's — laugh

**Elec. Gtrs. 1 & 2**

A.H. —

TAB

											10	10	:
											10	10	:
											8	8	5



43 F5 D5 Interlude:

- ing. You did de - cide.

Elec. Gtrs. 1 & 2 Rhy. Fig. 4

A.H. - -

TAB

47 Bb6 D5 C5 D5

TAB

51 Bb6 F5 E5 C5

You were

end Rhy. Fig. 4

TAB

### Bridge:

w/Rhy. Fig. 4 (Elec. Gtrs. 1 & 2) 2 times, simile

54 D5 Bb6 D5 C5

bold and strong and read-y to be - gin your life.

58 D5 B $\flat$ 6 F5 E5 C5

All for\_\_ noth - ing, you were sac - ri - ficed.\_\_\_ You be -

62 D5 B $\flat$ 6 D5 C5

gan a - lone\_\_\_ and so it will\_\_ be\_\_ when\_\_\_ you\_\_\_ die.

66 D5 B $\flat$ 6 F5 E5 C5

All for\_\_ noth - ing. Will you be\_\_\_ re - mem - bered? You did de -

## Interlude:

70 D5 A $\flat$ 5 D5

cide.\_\_\_

Elec. Gtr. 1 Elec. Gtrs. 1 & 2

TAB

0 0 3 5 0 0 0 0 3 5 0 0 3 5 0 0 3 5 0 0 3 5 0 0 6 6 6 6 6 6 0 3 5 0 0 0 0 3 5 0 0 3 5

73 A $\flat$ 5

TAB

0 3 5 0 0 0 0 3 5 0 0 3 5 0 3 5 0 0 0 0 3 5 0 0 3 5 0 3 5 0 0 0 0 6 6 6 6 6 6

*Outro Chorus:*

[illegible][illegible][illegible]

# HOLIDAY

Words by BILLIE JOE  
Music by GREEN DAY

Moderately fast ♩ = 142 (♩ =  $\frac{3}{4}$ )

Intro:

Elec. Gtr. 1

Rhy. Fig. 1

end Rhy. Fig. 1

*mf*

The intro features a guitar solo in E minor (three flats). It consists of eight measures, each with a specific fretboard diagram and a corresponding tablature line. The diagrams are labeled with chords: Fm (8fr.), Db (4fr.), Ab (11fr.), Eb (6fr.), Fm (8fr.), Db (4fr.), Ab (11fr.), and Eb (6fr.). The tablature is as follows:

T	9	9	6	6	13	13	8	8	8	9	9	6	6	13	13	8
A																
B	8	8	4	4	11	11	6	6	6	8	8	4	4	11	11	6

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

Elec. Gtr. 2

*f*

P.M.-----

Say, hey, cha.....

The main guitar solo continues with eight more measures, each with a fretboard diagram and a tablature line. The diagrams are labeled: Fm (8fr.), Db (4fr.), Ab (11fr.), Eb (6fr.), Fm (8fr.), Db (4fr.), Ab (11fr.), and Eb (6fr.). The tablature is as follows:

T																
A																
B													10	10	10	10

Cont. in slashes

The continuation of the guitar solo features eight more measures with fretboard diagrams and a tablature line. The diagrams are labeled: F5 (8fr.), Db5 (4fr.), Ab5 (4fr.), Eb5 (6fr.), F5 (8fr.), Db5 (4fr.), Ab5 (4fr.), and Eb5 (6fr.). The tablature is as follows:

T																
A																
B	10	10	6	6	6	6	8	8	10	10	6	6	6	6	8	8

## Verse:

Elec. Gtr. 2

F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr. F5 8fr. Db5 4fr.

Cont. rhy. simile



1. Hear the sound of the fall - ing rain com - ing down like an  
 2. Hear the drum pound - ing out of time, an - oth - er pro - test -

Ab5 4fr. C5 3fr. F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr.



Ar - ma - ged - don flame. (Hey.) The shame, the ones who died with -  
 or has crossed the line (Hey.) to find the mon - ey's on the

C5 3fr. F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr.



out a name. \_\_\_\_\_ Hear the dogs howl - ing out of key  
 oth - er side. \_\_\_\_\_ Can I get an - oth - er "A - men?" (A -

F5 8fr. Db5 4fr. Ab5 4fr. C5 3fr. F5 8fr. Db5 4fr.



to a hymn called "Faith and mis - ery," \_\_\_\_\_ (Hey.) and bleed, the  
 men.) There's a flag wrapped a - round a score of men. (Hey.) A gag, a

Ab5 4fr. Eb5 6fr. C5 3fr.



com - pa - ny lost the war to - day. \_\_\_\_\_  
 plas - tic bag on a mon - u - ment. \_\_\_\_\_ }



## Chorus:

F5



Elec. Gtr. 2



D♭5



4fr.

Cont. rhy. simile

A♭5



4fr.



E♭5



6fr.

F5

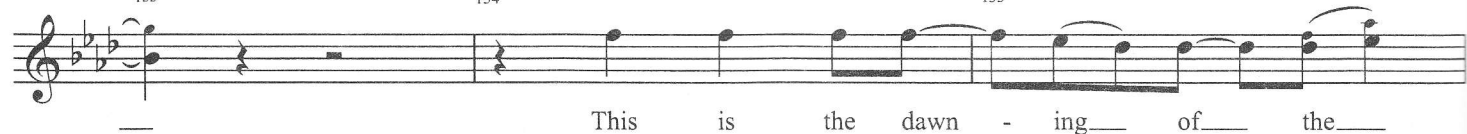


134

D♭5



4fr.



A♭5



4fr.

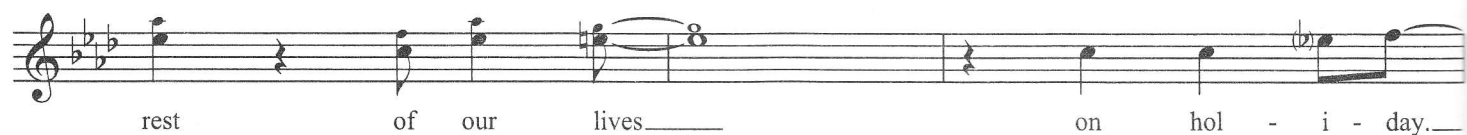
C5



3fr.

1.

Elec. Gtr. 2



w/Rhy. Fig. 1 (Elec. Gtr. 1)

2.

Fm



8fr.

D♭



4fr.

A♭



11fr.

E♭



6fr.

Fm



8fr.

D♭



4fr.

A♭



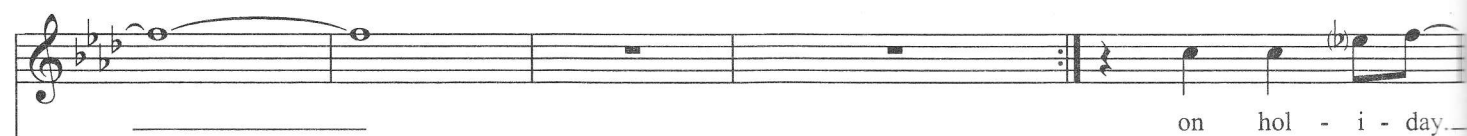
11fr.

E♭



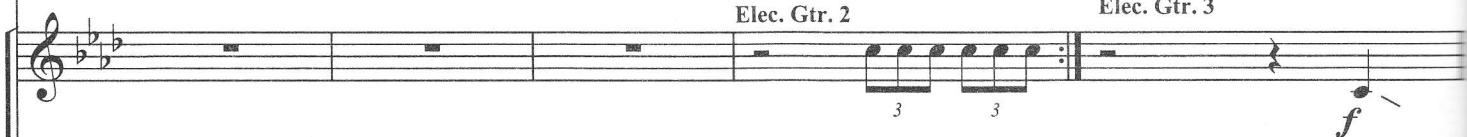
6fr.

Elec. Gtr. 2

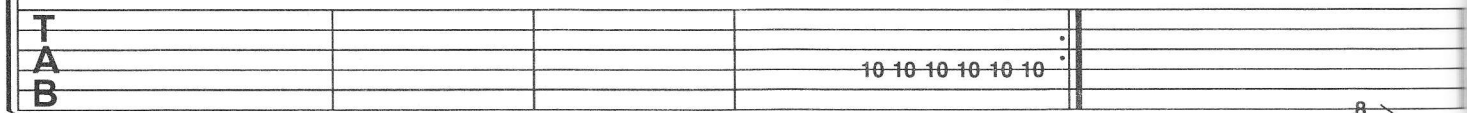


Elec. Gtr. 2

Elec. Gtr. 3

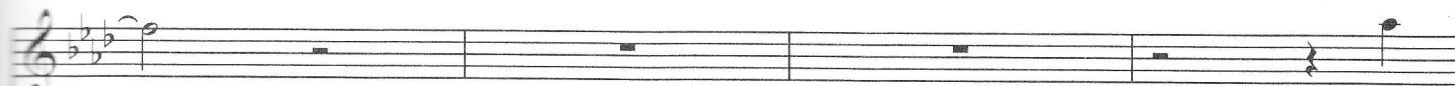
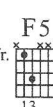
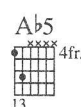
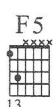
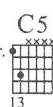
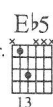
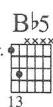
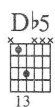
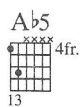


P.M. - - - - -

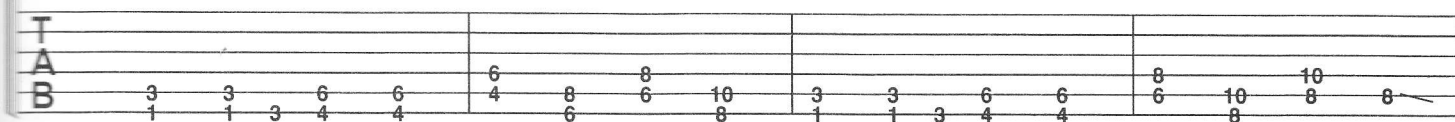
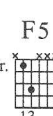
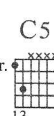
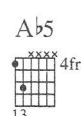
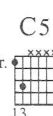
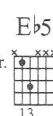
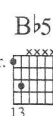
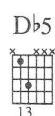
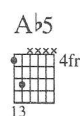
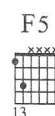
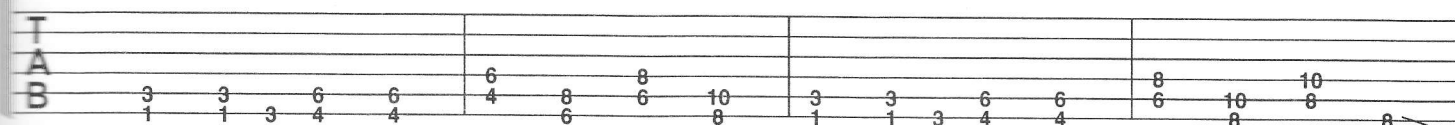


8

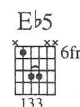
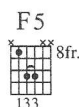
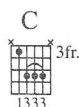
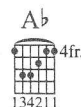
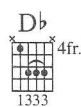
## Interlude:



Hey.



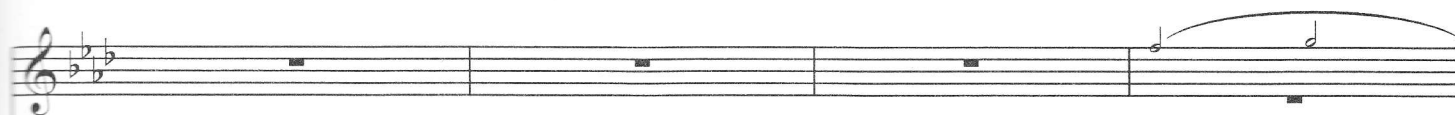
## Guitar Solo:



Elec. Gtr. 2

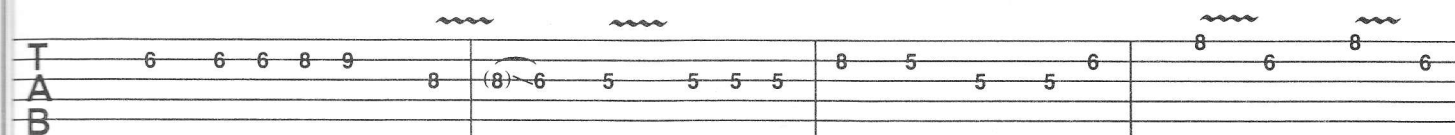


Cont. rhy. simile



(Ooh.....)

Elec. Gtr. 4



TAB: 6 6 6 8 9 | 8 (8) 6 5 5 5 5 | 8 8 8 8 8 | 13 13 13 13 13 | 17 17 17 17 17 | 17 17 17 17 17

Elec. Gtr. 2 tacet

F5\*    Ab5    Db5 Bb5 Eb5 C5    F5    Ab5    Eb5 C5 F5

TAB: 18

\*Chords implied by bass gtr.

Ab5    Db5 Bb5 Eb5 C5 F5    Ab5    Eb5 C5 F5

*The rep - re - sen - ta - tive from Cal - i - for - nia has the floor.*

TAB: 18

## Bridge:

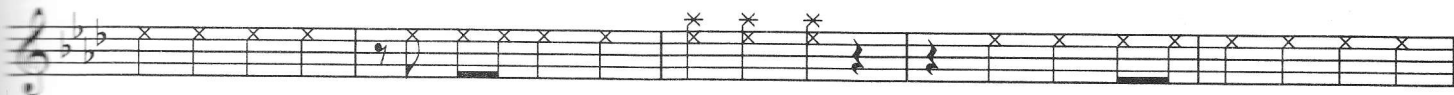
Elec Gtrs. tacet

F5 A♭5 D♭5 B♭5 E♭5 C5 F5 A♭5 E♭5 C5 F5 A♭5



Zieg Heil to the Pres-i-dent gas-man, bombs a-way is your pun-ish-ment. Pul-ver-ize the

D♭5 B♭5 E♭5 C5 F5 A♭5 E♭5 C5 F5 A♭5 D♭5 B♭5 E♭5 C5



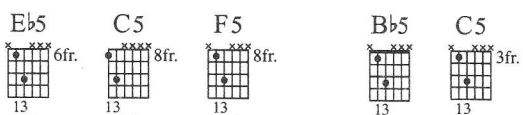
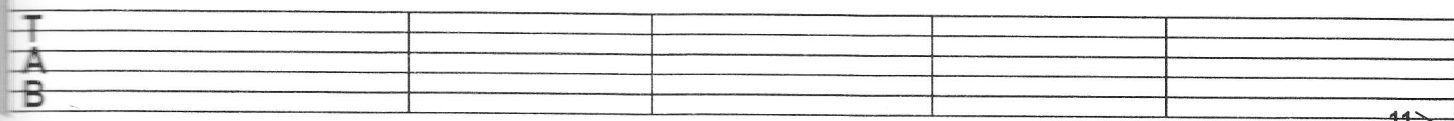
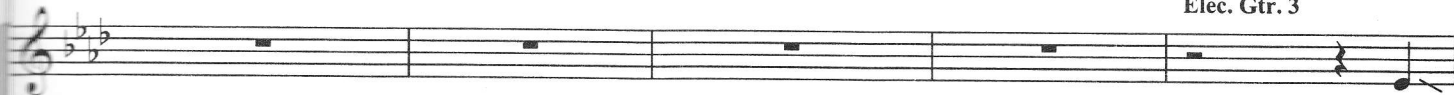
Eif-fel Tow-ers, who crit-i-cize your gov-ern-ment. Bang, bang goes the bro-ken glass and

F5 A♭5 E♭5 C5 F5 A♭5 D♭5 B♭5 E♭5 C5 F5 A♭5



kill all the fags that don't a-gree. Tri-als by fire— set-ting fire— is not a way that's

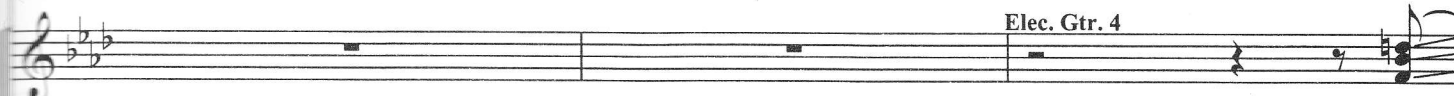
Elec. Gtr. 3



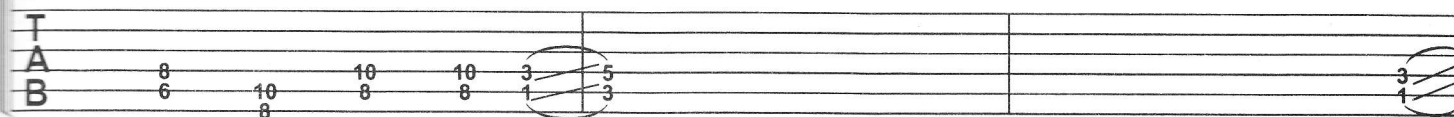
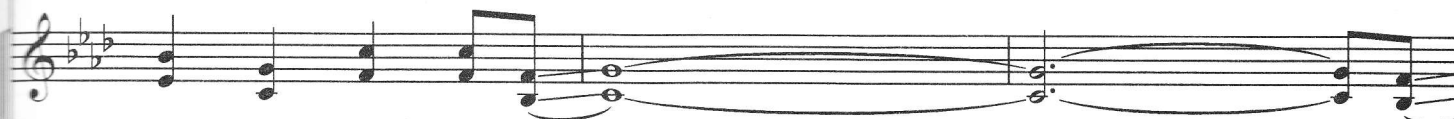
meant for me.

Just 'cause...  
(Hey, hey, hey, hey,

Elec. Gtr. 4



Elec. Gtr. 3



C5



just 'cause, be - cause we're out - laws, yeah.  
hey, hey, hey, hey.)

TAB

TAB

Chorus:

F5



Db5



Ab5



Eb5



Resume chorus fig. simile

I beg to dream and dif - fer from the hol - low lies.

TAB

F5



Db5



Ab5



C5



This is the dawn - ing of the rest of our lives.



F5 Db5 Ab5 Eb5

I beg to dream and dif - fer from the hol - low lies.

F5 Db5 Ab5

This is the dawn - ing of the rest of our lives...

C5

this is our lives on hol - i - day.

*Outro:*

w/Rhy. Fig. 1 (Elec. Gtr. 1)

w/Rhy. Fig. 1 (Elec. Gtr. 1)  
1st 3 meas. only

F5 Db5 Ab5 Eb5 F5 Db5 Ab5 Eb5 F5 Db5

*Elec. Gtr. 2 resumes intro. fig. simile*

Ab5 Eb5 F5 Db5 Eb5 C5 F5 F5

Elec. Gtr. 2

T  
A  
B

\*Sustained chord segues to  
"Boulevard of Broken Dreams."

# I'M FEELING YOU

Words and Music by  
JOHN SHANKS, MICHELLE BRANCH  
and KARA DIOGUARDI

Moderately ♩ = 120

Intro:

Capo I →

Dmaj7 (E♭maj7) Em (Fm)

\*Acous. Gtr. x x x x x x x x

Drums

mf

\*\*Elec. Gtr.

f

TAB

10/12 12 12 12 10 10 8/10 8 8 10 8 10/12

\*Acous. Gtr. w/capo I (chords frames reflect capoed gtr.).

\*\*Elec. Gtr. w/o capo (chords in parenthesis reflect non-capoed elec. gtr.).

Dmaj7 (E♭maj7) Em (Fm)

3

TAB

11 11 13/15 11 8 11 8 10 8 10 8 8 10 8

Verse:

Dmaj7 (E♭maj7) Em (Fm) Dmaj7 (E♭maj7) Em (Fm)


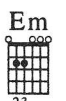
5

1. Some - times I i - mag - ine the world with - out  
2. You go, and then I can fi - n'ly breath

\*Elec. Gtr. simile on repeats.


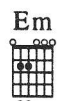
TAB

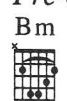
(8)

 Dmaj7  
 Em  
 (Ebmaj7) (Fm)

— you. But most times I'm just so  
 — in. 'Cause, ba - by, I know, in the

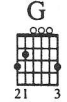
T  
 A 8 10 8 10 10/12 10 8 10/12 (12)  
 B


 Dmaj7  
 Em  
 (Ebmaj7) (Fm)

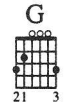
*Pre-chorus:*  
 Bm  
 (Cm)

hap - py that I ev - er found you. It's a com - pli - cat - ed web -  
 end, you're nev - er leav - ing. We're rare - ly ev - er sane, -

T  
 A 8 11 8 10 10 8 8  
 B

 G  
 (Ab)

 Bm  
 (Cm)

 G  
 (Ab)

— that you weave in - side my head. So much plea -  
 — I drive you cra - zy and you do the same. But your fire -

T  
 A 10 10 8 10 8 13 11 11 13  
 B

Bm  
(Cm)

G  
(Ab)

Asus  
(Bbsus)

A  
(Bb)

17

sure with such pain. Hope we al - ways, al - ways stay  
fills my soul, and it warms me up like no

TAB

11 11 11 13 13 11 13

Chorus:

D  
(Bb)

Em  
(Fm)

20

the same. } I'm feel - ing the way you cross my mind,  
one knows. }

Sub. Elec. Gtr. w/Fill 1, 3rd time only

TAB

10 8 10 8 10 8 (8) 8 12 10 12 10 12 10 12

Fill 1

23 Elec. Gtr. 8va

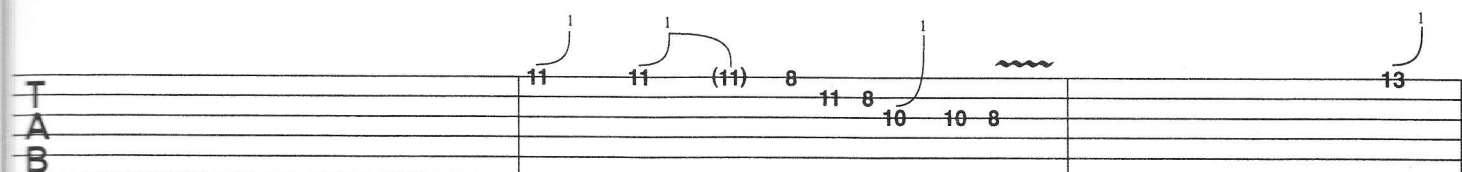
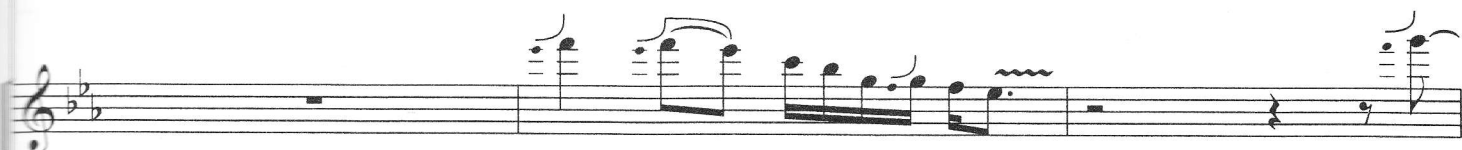
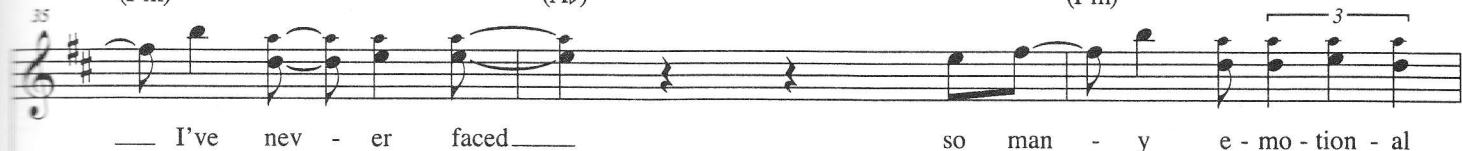
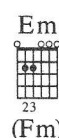
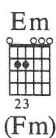
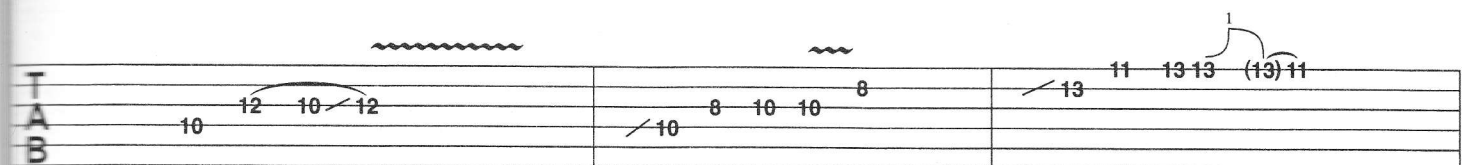
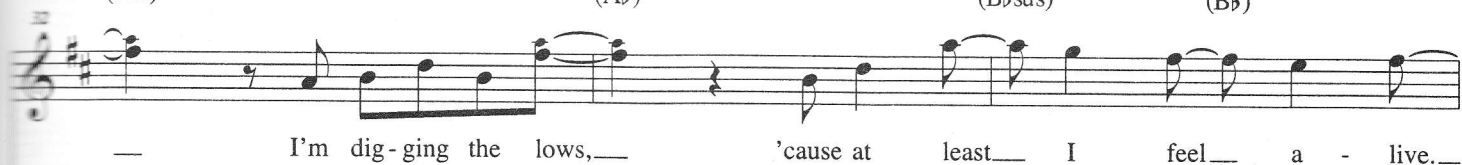
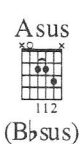
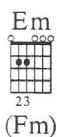
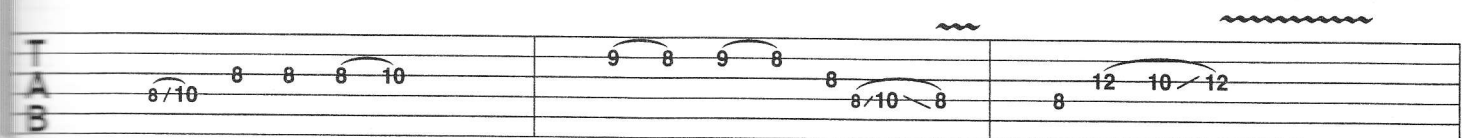
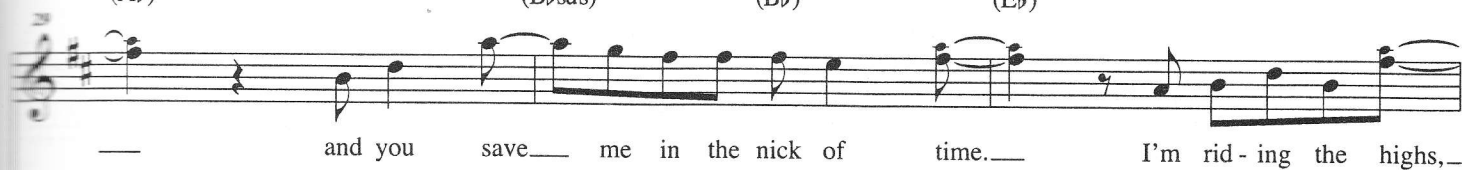
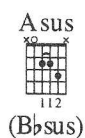
TAB

15 13 15 13 15 18 15 15 13 11 11 13

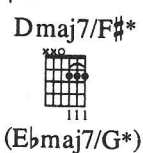
26 (8va)

TAB

16 15 16 15 16 15 18 15 15 17 15 15 18 15 15 17 15 18 15





To Coda  $\oplus$  1.

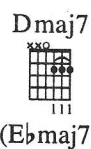
38

days, \_\_\_\_\_ but my life is good, \_\_\_\_\_ I'm feel - ing you. \_\_\_\_\_

TAB

11 11 13 11 13 11 (11) 13 11 13

\*F# (G) played by bass gr. only.



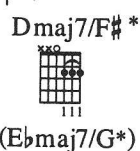
41

I'm feel - ing you. \_\_\_\_\_

TAB

10 8 10 8 10 8 11 8 11 8 10 8 10 (10) 13 11 11 11 13

2.



44

my life is good, \_\_\_\_\_ I'm feel - ing you. \_\_\_\_\_

TAB

11 13 11 13 11 10 10 8 10 8 10 8 10 8 10 8

\*F# (G) played by bass gr. only.

Dmaj7



(Ebmaj7)

Em



(Fm)

Dmaj7

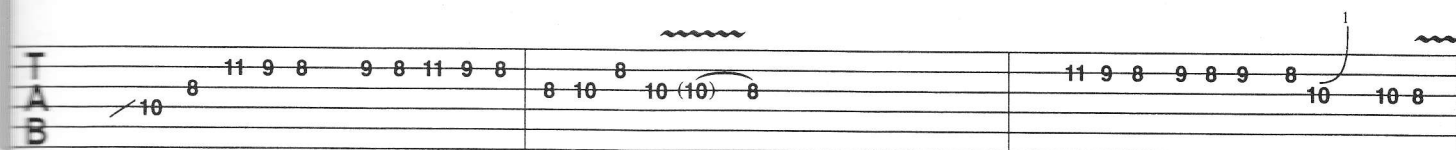


(Ebmaj7)

Em



(Fm)

*Guitar Solo:*

Dmaj7

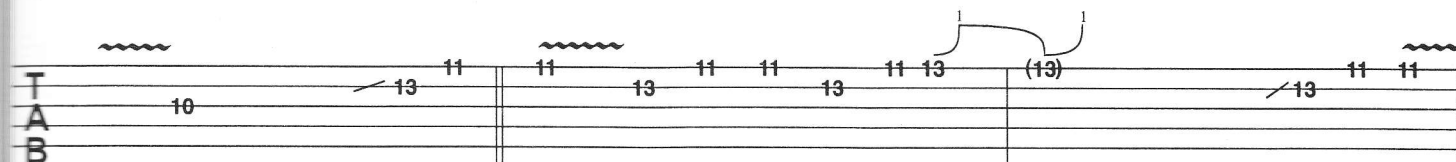
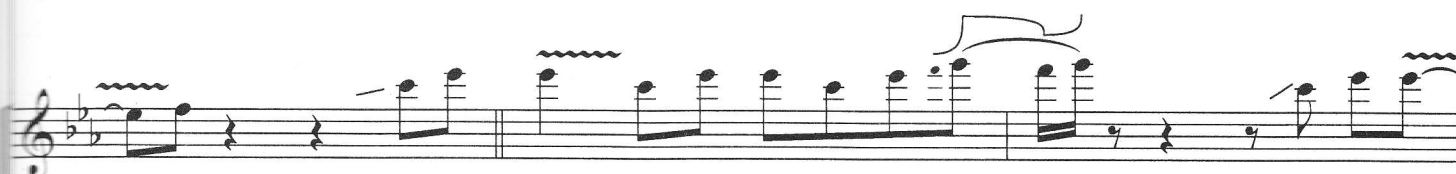
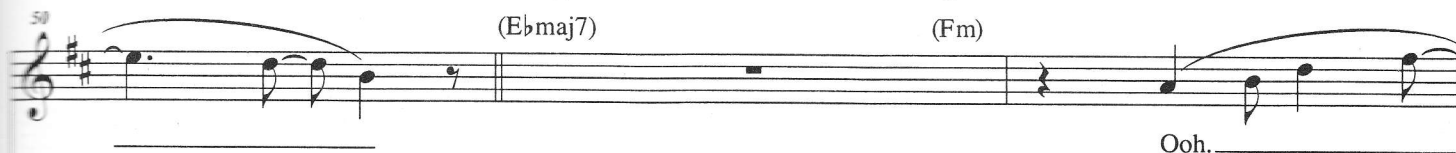


(Ebmaj7)

Em



(Fm)



Dmaj7



(Ebmaj7)

Em



(Fm)

Dmaj7

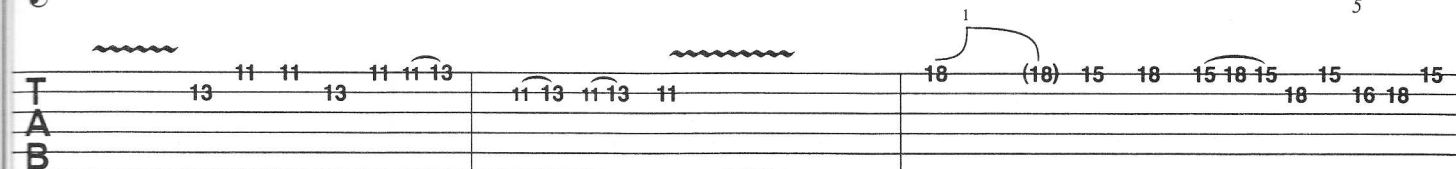
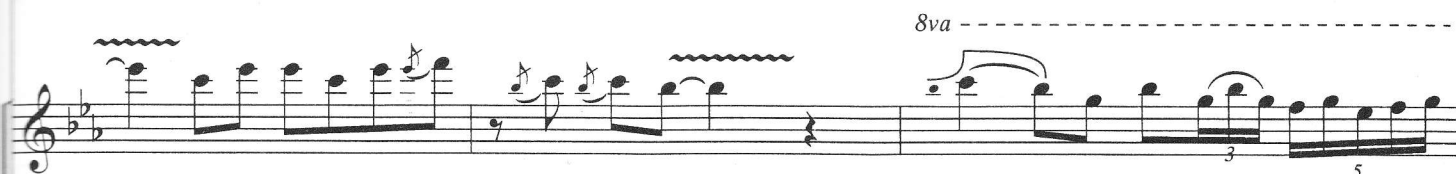


(Ebmaj7)

Em



(Fm)



Dmaj7



(Ebmaj7)

Em



(Fm)

56

Ooh. \_\_\_\_\_

(8va) - - - - -

3 3

18 16 16 18 18 18 18 18 (18) 15 18 15 15 15 16 16 16 15 16 15 17 15

T  
A  
B

\*Chorus:

Dmaj7



Acous. (Ebmaj7)

Gtr.

59

Em



(Fm)

G



(Ab)

I'm feel-ing the way\_\_\_\_ you cross my mind,\_\_\_\_ and you save\_\_\_\_

(8va) - - - - -

17

T  
A  
B

\*Band tacet 7 meas., Acous. &amp; Elec. Gtrs. only.

Asus



(Bbsus)

A



(Bb)

D



(Bb)

Em



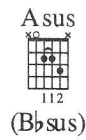
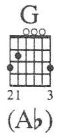
(Fm)

62

\_\_\_\_ me in the nick of time.\_\_\_\_ I'm rid-ing the highs,\_\_\_\_ I'm dig-ging the

8 12 10 12 10 8 8 10 8

T  
A  
B

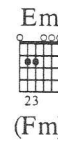
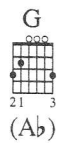
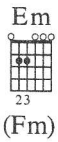


65

lows, 'cause at least I feel a - live.

8 10 10 8 10 8

T  
A  
B



Acous. Gtr. resume chorus fig. simile

67

I've nev - er faced so man - y e - mo - tion - al

11 11 8 12/10 8 10

T  
A  
B



D.S. al Coda

70

days. Oh,

13 (13) 13 11 13 11 11 13 11 13

grad. bend

T  
A  
B

  
Coda

72

Dmaj7/F#\*  
(Ebmaj7/G\*)

G  
(Ab)

Dmaj7  
(Ebmaj7)

Em  
(Fm)

my life is good, I'm feel-ing you.

8va -----

TAB

8 10 8 10 8 6 6 8 10 8 10 8 10 11 13 11 13 18 16 15

\*F# (G) played by bass gtr. only.

75

Dmaj7  
(Ebmaj7)

Em  
(Fm)

I'm feel-ing you. I'm feel-ing you.

(8va) -----

TAB

16 15 16 18 18 16 16 18 16 15 15 16 15 15 16 16 15 18 16 17 16

78

Dmaj7  
(Ebmaj7)

Em  
(Fm)

Dmaj7  
(Ebmaj7)

Em  
(Fm)

I'm feel-ing you, whoa.

(8va) -----

TAB

18 (18) 15 18 15 16 16 18 18 18 18



*Outro:*

Dmaj7

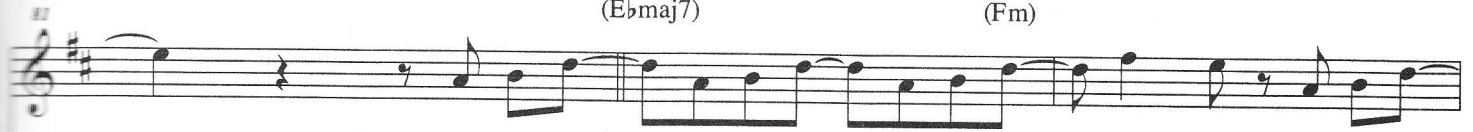


(E♭maj7)

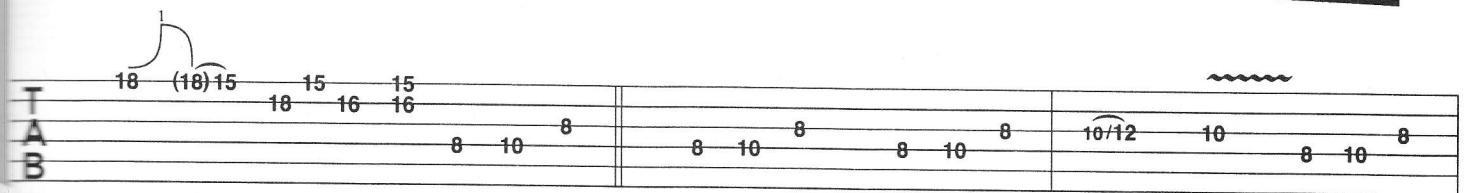
Em



(Fm)



Ooh, I'm feel - ing the way\_ that you cross\_ my mind and the way\_



*Begin fade*

Dmaj7



(E♭maj7)

Em



(Fm)

Dmaj7



(E♭maj7)

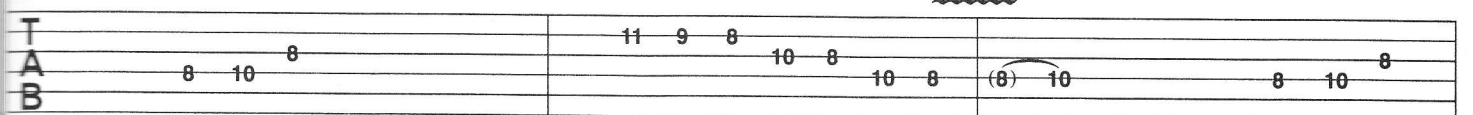
Em



(Fm)



\_ that you save\_ me in the nick of time. Oh I'm feel - ing the way\_ when you walk\_



Dmaj7



(E♭maj7)

Em

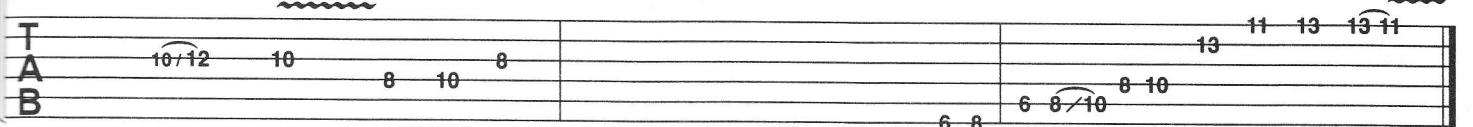


(Fm)

*Fade*



\_ on by, I feel light,\_ I feel loved,\_ I feel so\_ fine.\_



# IF I WERE YOU

All gtrs. in Drop D:

⑥ = D    ③ = G

⑤ = A    ② = B

④ = D    ① = E

Words and Music by  
DOUGLAS ROBB  
and DANIEL ESTRIN

Slowly ♩ = 76

Intro:

@ 0:12



Keybd. (arr. for gtr.)

*mf*

Verses 1 & 2:



Rhy. Fig. 1

Elec. Gtr. 1 (clean-tone) w/chorus effect

1. You seem to find the dark, when ev - 'ry - thing is bright.  
2. Look what sur - rounds you now, more than you ev - er dreamed.



end Rhy. Fig 1

You look for all that's wrong in - stead of all that's right.  
Have you for - got - ten just how hard it used to be?

w/Rhy. Fig. 1 (Elec. Gtr. 1) simile



Does it feel good to you to rain on my pa - rade?  
So, what's it going to take for you to re - al - ize

A(9) 6fr. Csus2 3fr. G6 4fr.

You nev - er can say a word un - less it's to com - plain. It's It  
it all can go a - way in one blink of an eye?

1. *To Next Strain* 2. *(To Chorus:)*

Csus2 3fr. G6 4fr. Csus2 3fr. G5 5fr.

Elec. Gtr. 1 Elec. Gtr. 1 Elec. Gtr. 1 tacet

driv-ing me in - sane. hap-pens all the time.

Elec. Gtr. 4 (w/dist.)

P.M. *mf* *f*

TAB

## Chorus:

Dsus2



Rhy. Fig. 2A

Elec. Gtr. 3 (clean-tone)

Asus2



16

If I were you, hold - ing the

Rhy. Fig. 2

Elec. Gtr. 2 (clean-tone)

*mf* hold throughout

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	12	12	12	12
7	7	7	7	7	7	7	7	7	7	7	7	7	7	12	10	12	10	12	10	10	10
7	7	7	7	7	7	7	7	7	7	7	7	7	7								
7	7	7	7	7	7	7	7	7	7	7	7	7	7								

Rhy. Fig. 2B

Elec. Gtr. 4 on repeat

*mf*

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4

end Rhy. Fig. 2

end Rhy. Fig. 2B

Asus2



23

the first thing I'd do\_\_\_\_\_ is thank the

D

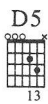
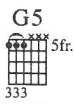
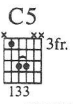
xxo

132

G5

5fr

333



28

ones I love that I do. Yeah, if I were you,

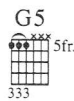
Elec. Gtr. 5 (w/dist.)

*mf*

TAB

	8	7	7	7	7	7	7	8	8	8	10	10	10	10	x
	5	4	4	4	4	4	4	5	5	5	5	7	7	7	x

Bridge:

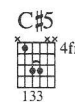
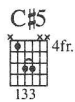
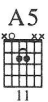


31

whoa, yeah, if I were

TAB

5	5	5	5	5	5	5	4	5	5	5	5	7	7	7	7	7	7	9	9	9	9	9	x	9	
3	3	3	3	3	3	3	2	3	3	3	3	5	5	5	5	5	5	5	7	7	7	7	7	x	7



33

you. If I were you,

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2



F5



Cont. rhy. simile

G5



5fr.

35

whoa, \_\_\_\_\_ if I \_\_\_\_\_ were

TAB

4 4 4 2 2 2 2 4 4 4 4 2 0 2 4 4 4 4 2 0 2 0 2 2 0

A5



C#5



4fr.

A5



C#5



4fr.

37

you. \_\_\_\_\_

TAB

2 0 0 0 7 5 7 7 (7) 5 5 7 0 0 0 7 5 10 8 10 12 10

A5



C#5



4fr.

A5



C#5



4fr.

Elec. Gtr. 4

39

TAB

10 12 10 12 7 5 7 5 7 (7) 5 7 5 7 7 0 0 0 0 0 0 0 0

Verse 3:

A5



A

C#m

Keybd. simile intro fig.

A



9fr.

C#m



9fr.

41

3. So, what's it going to take \_\_\_\_\_ for you to re - al - ize \_\_\_\_\_ it all can go a-way in



Elec. Gtr. 4



one blink of an eye? It hap-pens all the time.

**Chorus:**

w/Rhy. Fig. 2B (Elec. Gtr. 4) 7 meas., simile



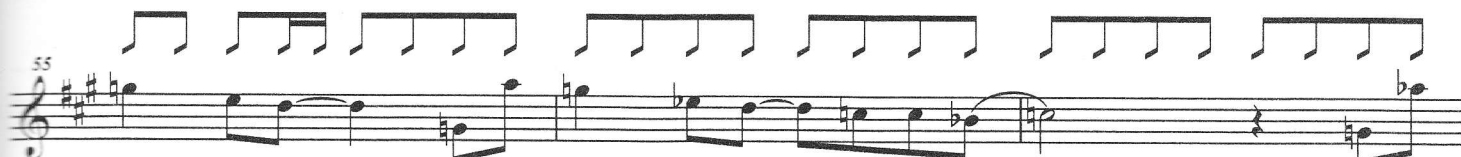
— If I were you, — hold-ing the world right in my hands, —



the first thing I'd do is thank the stars a - bove — for the



Elec. Gtr. 4



ones I love. — Take a breath and en - joy the view, — live the



life that I — want - ed to. — If I — were you, — if I — were



Elec. Gtr. 4



you, if I — were you. —  
rit.

Elec. Gtr. 1 tuned to:

⑥ = E ③ = F#

⑤ = A ② = A

④ = D ① = E

# IF YOU TALK TOO MUCH

(My Head Will Explode)

Words and Music by  
GARETH JONES

**Moderately fast** ♩ = 120

*Intro: Half-time feel*

Em7



**Piano (arr. for gtr.)**

*mp* *cresc. poco a poco* *Cont. simile*

If you

TAB

0 2 0 2 0 2 0 2

5

talk too much, my head will ex - plode. \_\_\_\_\_ If you

\*If you talk too much, my head will ex - plode. \_\_\_\_\_

\*On repeat.

9

1.

talk too much, my head will ex - plode. \_\_\_\_\_ If you

13

2.

la, la, la, la. \_\_\_\_\_

**Piano** *>*

Acous. Gtr. (6-string) **Rhy. Fig. 1B** **end Rhy. Fig. 1B**

Elec. Gtr. 1 (clean-tone) **Rhy. Fig. 1** **end Rhy. Fig. 1**

Elec. Gtr. 2 (clean-tone) **Rhy. Fig. 1A** **end Rhy. Fig. 1A**

*mf*

w/Rhy. Figs. 1 (Elec. Gtr. 1), 1A (Elec. Gtr. 2), & 1B (Acous. Gtr.) 3 times, simile

Elec. Gtr. 3 (semi-clean tone)

**Em** **G** **C** **Em** **G** **C**

23 32 4 342 1 23 32 4 342 1

*mf*

14 10 11 11 11

14 (14) 11 (11) 11

w/Rhy. Figs. 1 (Elec. Gtr. 1), 1A (Elec. Gtr. 2), & 1B (Acous. Gtr.) 4 times, simile

**Em** **G** **C** **Em** **G** **C**

23 32 4 342 1 23 32 4 342 1

1/2 1/2

(11) 11 8 8 8 7 7 12 9 0 9 12 9 0 7



28

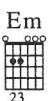
hold -----

TAB

0 0 4 0 8 8 10 7 8 0 0 0 5 12 9

### Verse:

w/Rhy. Figs. 1 (Elec. Gtr. 1), 1A (Elec. Gtr. 2), & 1B (Acous. Gtr.)  
8 times, simile



32

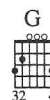
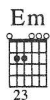
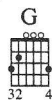
1. I don't want you to try and save  
no time to re-con-cile

Riff A end Riff A

TAB

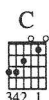
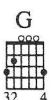
0 0 9 9 9 9 7 9 9 0 9 10 12 9 0 0 9 9 7 9 9 9 10 7 9

w/Riff A (Elec. Gtr. 3) 7 times, simile



36

me. me. No, I don't want you at all  
me. There's no time left to call



40

I'll If we're through, then you don't blame  
take my share and then I'll van



me. ish. 'Cause that won't do  
I want my share,

at that's all. } 1. If you

## Chorus: Half-time feel

Em D<sup>6</sup> 9 (4) 4fr.

Elec. Gtr. 2 dbld. Cont. rhy. simile

talk too much, my head will ex - plode. If you  
2. See additional lyrics If you talk too much, my head will ex - plode.

Elec. Gtr. 4 (w/dist.)

*mf* Cont. simile

T	0 0 8 8 8 8 8	8 8 8 8 8 8 8	7 7 7 7 7 7	7 7 8 8 8
A			7	7 7
B				

Cmaj7(#11)

Em D<sup>6</sup> 9 (4) 4fr.

talk too much, my head will ex - plode. If you  
If you talk too much, my head will ex - plode.

talk too much, my head will ex - plode and if you  
If you talk too much, my head will ex - plode.

1. Cmaj7(#11) D<sup>6</sup> 9 (4)

Elec. Gtr. 2

Elec. Gtr. 4

*f*

62 talk too much, my head will ex - plode.

TAB

14 14 14 14 14 0 0 14 14

## Interlude:

w/Rhy. Figs. 1 (Elec. Gtr. 1) &amp; 1A (Elec. Gtr. 2) 2 times, simile

66 Em G C Em G C

2. You've

1/2

TAB

19 19 16 16 16 16 16 (16) 16 7 9 8 8 9 9 9 12 12 12 15 15 15 12 12 16 16 16

0 0 0 15 × 14 0 0 0 0 0 0 0 0 0 14 14 14

## 2.

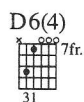
Cmaj7(#11)

70 head will ex - plode.

TAB

*Interlude:*

*w/vocal ad lib. on repeat*



3.

*Bridge:*

\*Elec. Gtrs. 1 &amp; 2

81

Can't ex - plain, — it feels\_

Cont. in slashes

10

TAB

\*Composite arrangement.

\*\*Chord Frame for Elec. Gtr. 2 only.

## Cmaj7



85

like. —

dim.

Cont. rhy. simile

Elec. Gtr. 4 (w/dist.)

hold throughout

5 5 7 5 5 7 5 5 7 5 5 7 5 7

TAB



89

You can —

10 8 7 10 10 10 10 7 10 8 8 8 8 7 7 7

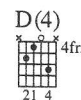
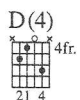
TAB

Cmaj7



Elec. Gtrs. 1 &amp; 2

get up and go.



I don't

Elec. Gtr. 2 cont. in notation

Em

G

C

Em

G

C

want you to try and save me. No, I don't

Elec. Gtr. 2 dbld.

P.M. throughout

T																			
A	9	9	9	9	9	0	9	9	9	0	9	10	12	9	9	9	9	9	9
B	7	7	7	7	7	10	10	9/10	10	10	10	0	9	9	9	7	10	9/10	10

Em

G

C

Em

G

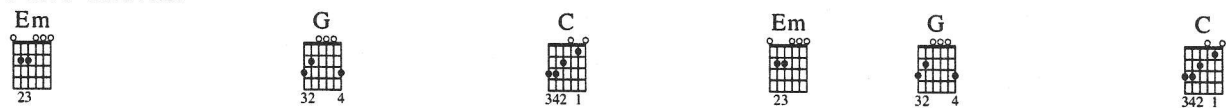
C

want you at all. If you

T																			
A	9	9	9	9	9	10	7	9	9	9	0	9	10	12	10	9	10	7	0
B	7	7	7	7	7	9/10	10	10	10	0	9	9	9	9	9	7	10	9/10	10



# Outro Chorus:



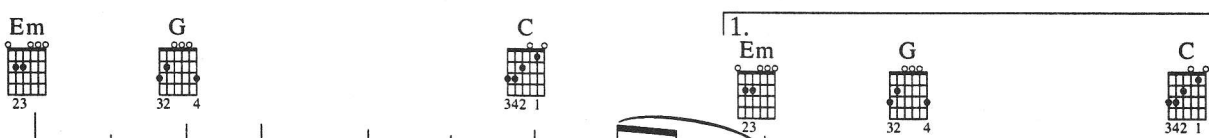
**\*Elec. Gtrs. 1 & 2**

Cont. rhy. simile

107

talk too much, my head will ex - plode. head will ex - plode. If you  
 Talk too much, my head will ex - plode. head will ex - plode. If you

**\*Composite arrangement.**

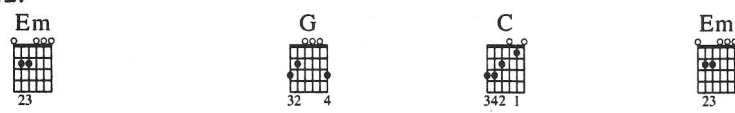


1.

111

talk too much, my head will ex - plode. head will ex - plode. If you  
 talk too much, my head will ex - plode. head will ex - plode. If you

2.



**Elec. Gtrs. 1 & 2**

115

head will ex - plode. ex - plode.

## Chorus:

Can you see the man is down  
 And all he had has crashed to the ground.  
 (To Interlude:)

# PHOTOGRAPH

\*Tune down 1/2 step:

⑥ = E♭ ③ = G♭

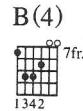
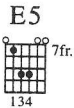
⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Lyrics by CHAD KROEGER  
Music by NICKELBACK

Moderately slow ♩ = 78

Intro:



Acous.  
Gtr.

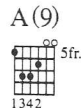
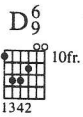
*mf*

Cont. rhy. simile



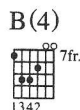
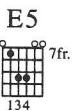
Look at this pho - to - graph, — ev-'ry time I do it makes me laugh. —

\*Recording sound a half step lower than written.

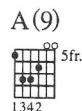
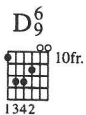


How did our eyes get — so red, — and what the hell is on Jo-ey's head? —

Verse:



1. And this is where I — grew up, — I think the pres-ent own-er fixed it up. —  
2. Re - mem - ber the old — ar - cade? — Blew ev - 'ry dol - lar that we ev - er made. —



I nev-er knew we ev-er went with - out, — the sec-ond floor is hard for sneak-in' out. —  
The cops hat - ed us hang - in' out, — they say some-bod - y went and burned it down. —

E5



B(4)



— And this is where I went to school, — most of the time, had bet-ter things to do. —  
 — We used to lis-ten to the ra-di-o — and sing a-long with ev-'ry song we'd know. —

D<sup>6</sup><sub>9</sub>

— Crim - i - nal rec - ord says I broke in twice, —  
 — We said some - day we'd find out how it feels —

A(9)



— I must have done it half a doz - en times. —  
 — to sing to more than just the steer - ing wheel. —

E5



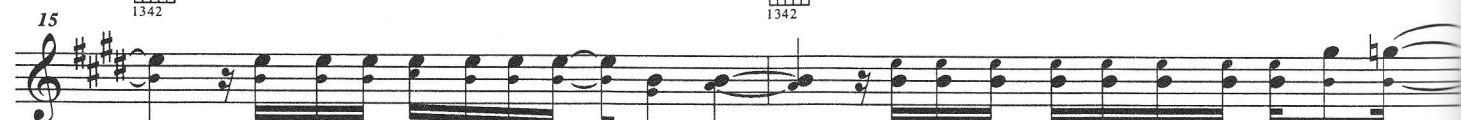
B(4)



— I won - der if it's — too late, — should I go back and try to grad - u - ate? —  
 — Kim's the first girl — I kissed, — I was so ner-vous that I near - ly missed. —

D<sup>6</sup><sub>9</sub>

A(9)

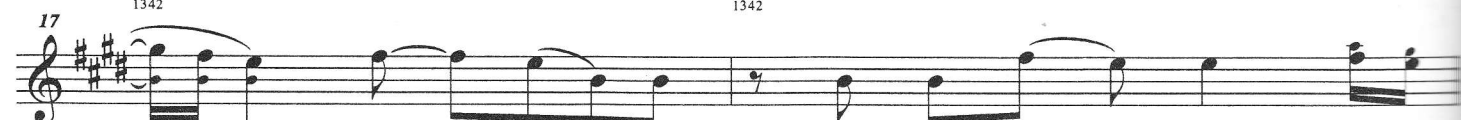


— Life's bet-ter now then it was — back then, — if I was them I would-n't let me in. —  
 — She's had a cou-ple of kids — since then, — I have-n't seen her since God knows when. —

G6



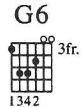
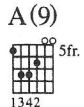
A(9)



— } Oh, — whoa — whoa, oh, God I, — I... Ev - 'ry

§ Chorus:

E5  
 134 7fr.  
 Elec. Gtr. 1  
 mf  
 Acous. Gtr. cont. rhy. simile  
 mem-o - ry of look-ing out the back door, — I have a pho-to al-bum spread out on my bed-room floor. It's  
 D<sub>9</sub><sup>6</sup>  
 1342 10fr.  
 A(9)  
 1342 5fr.  
 hard to say it, time to say it, good - bye, — good - bye. Ev - 'ry  
 E5  
 134 7fr.  
 B(4)  
 1342 7fr.  
 mem-o - ry of walk-ing out the front door. — I found the pho-to of a friend that I was look-ing for. It's  
 To Coda 1.  
 D<sub>9</sub><sup>6</sup>  
 1342 10fr.  
 A(9)  
 1342 5fr.  
 hard to say it, time to say it, good - bye, — good - bye.  
 E5  
 134 7fr.  
 B(4)  
 1342 7fr.  
 Elec. Gtr. 2  
 mf  
 T 13 13 12  
 A 13 13  
 B

G6  A(9) 

29




Good - bye.\_\_\_\_

Elec. Gtr. 2

Elec. Gtr. 3

T	12	10	8	12	10	8	8	7	9	0	2	4
A	12	11	9	12	11	9	9	7	9			
B									9			




2.

A(9)  Cmaj7  D9 

31

Good - bye,\_\_\_\_ good - bye.\_\_\_\_




### Bridge:

E5  B(4)  G6 

34

*Acous. Gtr. & Elec. Gtr. 1 cont. simile*

I miss that town,\_\_\_\_ I miss their fac - es. You can't e - rase,\_\_\_\_

A(9)  E5  B(4) 

37

\_\_\_\_ you can't re - place\_\_\_\_ it. I miss it now,\_\_\_\_ I can't be - lieve\_\_\_\_



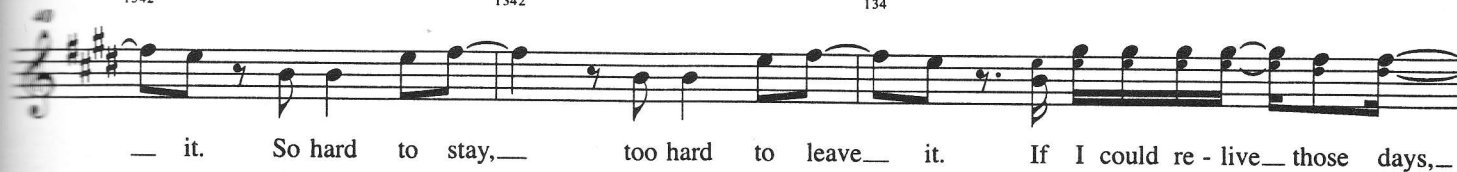
G6



A(9)



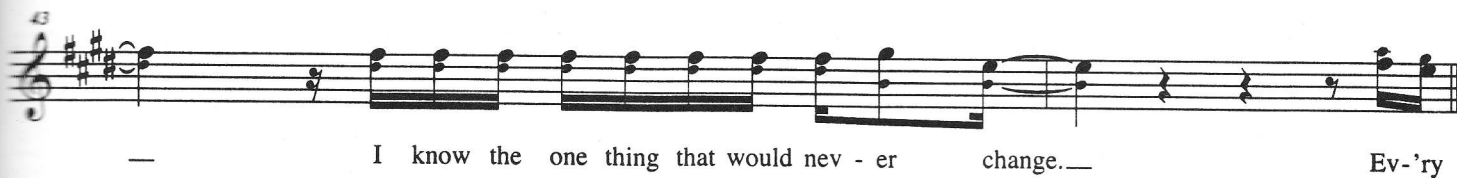
E5

*D.S. % al Coda*

B(4)

D<sub>9</sub><sup>6</sup>

Acous.  
Gtr. &  
Elec.  
Gtr. 1



Coda

A(9)



E5



Elec.  
Gtr. 1

*Acous. Gtr. cont. rhy. simile*

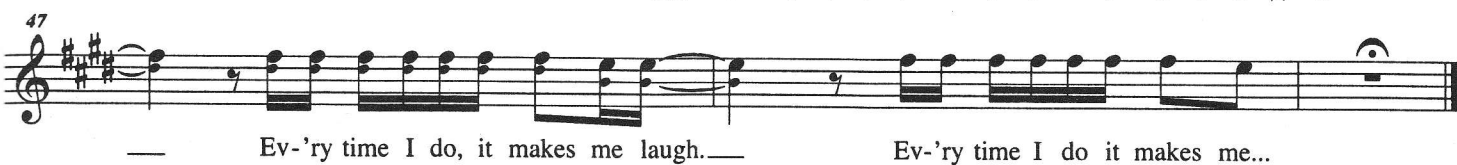
B(4)

D<sub>9</sub><sup>6</sup>

A(9)



Acous.  
Gtr.



All gtrs. in Drop D:

⑥ = D    ③ = G

⑤ = A    ② = B

④ = D    ① = E

# INSIDE OF YOU

Words and Music by  
DOUGLAS ROBB  
and DANIEL ESTRIN

Moderately ♩ = 102

Intro:

Dm



Bbsus2



A



Dm



Bbsus2



C5



G5



Keybd. (arr. for gtr.)

*mf*

Elec. Gtr. 1 (w/dist.)

*f*

Dm



F



Am



Dm



Bb



\*Am



Rhy. Fig. 1

Elec. Gtr. 1 (w/dist.)

end Rhy. Fig. 1

*f*

\*Substitute C5 when Rhy. Fig. 1 recalled

Verse:

Dm

Bb5

Am

1. It seems so ob - vi - ous \_\_\_\_\_ there's some - thing up with us. \_\_\_\_\_  
2. Just ask and I will do \_\_\_\_\_ an - y - thing you want me to. \_\_\_\_\_

Rhy. Fig. 2  
Elec. Gtr. 1

end Rhy. Fig. 2

Dm Bb5 Am Dm

I swear I feel it from a - cross the room.\_\_\_\_ So, can I ask you this?\_  
There is no lim - it to how far I will go.\_\_\_\_ And I'm sure I can pre - tend\_

Bb5 Am Dm

Not to be a for - ward miss.\_\_\_\_ But I think I'd kill my - self if  
to be your gen - tle - man.\_\_\_\_ But be - fore I be - gin, I

1. To Next Strain | 2.  
(To Chorus:)

Bb5 C5 3fr. G5 5fr. Bb5 Am

I nev - er knew.\_\_\_\_ just got - ta know.\_\_\_\_

TAB

1 1 3 3 1 1 3 X X 5 X 5 X 5 1 1 3 3 1 1 3 0 2 3 0 2 3 2 0

Dm /E C5 3fr. G5 5fr.

TAB

5 0 3 5 0 3 5 0 5 0 3 5 0 3 5 0 5 0 3 5 0 X X 5 X X 5 X X 5

§ Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

Dm F Am Dm

What do I have to do to get in - side of you, to get in -

Bb 6fr. C5 3fr. Dm 5fr. F Am

side of you?\_\_\_\_ 'Cause I love the way you move when I'm in -

## To Coda

1. **Dm** 5fr. 321 **B $\flat$**  6fr. 33 211 **Am** 5fr. 33 11 **B $\flat$**  6fr. 33 211 **Am** 5fr. 33 11

side of you. When I'm in - side of you. side of you.

## Interlude:

**Dm** **C5** 10fr. 11 **Dm** **C5** 10fr. 11 **B $\flat$**  **B $\flat$ 5** 33

**Elec. Gtr. 1**

TAB: 0 10 12 0 10 12 0 10 12 0 10 0 10 12 0 10 12 0 10 12 0 10 0 10 12 0 10 12 0 10 0 7 8 0 7 8 0 7 8 7 x 10 x 10

1.

2.

## Bridge:

**C5** 10fr. 11 **C5** 3fr. 133 **G5** 5fr. 333 **Dm**

For now, I'll play the game.

Cont. similar

TAB: 0 7 8 0 7 8 0 7 8 0 7 8 7 x 10 x 10 0 7 8 0 7 8 5 x 5 x 5 5 0 3 5 0 5 0 3 5 0

/E

/F

/G

**C5** 3fr. 133 **G5** 333

and I'm wait-ing for\_ your move.\_ But I've got to say that I nev - er lose.

**Elec. Gtr. 1**

Cont. in similar

TAB: 5 0 3 5 0 3 5 0 x 5 x 5 x 5 x 5

D5 F5 A5 D5 Bb5 C5 3fr.

Elec. Gtr. 1

3fr.

What do I \_\_\_\_ have \_\_\_\_ to do \_\_\_\_ to get in - side of you, to get in - side of you? \_\_\_\_\_


⊕ *Coda*


*Outro Chorus:*

w/Rhy. Fig. 1 (Elec. Gtr. 1) 1 3/4 times, simile

side of you.

**Elec. Gtr. 1**





When I'm in - side of you.\_\_\_\_\_

You, \_\_\_\_\_

you.\_\_\_\_\_

you. you.

Dm 5fr. Bb 6fr. C5 3fr. G5 5fr. D5

49

When I'm in - side of you.

Elec. Gtr. 1

TAB

When I'm in - side of you.

**Elec. Gtr. 1**

*Outro:*

**Ex. 6.**

Dm Bbsus2 A Dm Bbsus2 A

52 Keybd. mf

TAB

Fade

*Fade*

52 Keybd.

*mf*



Words by BILLIE JOE  
Music by GREEN DAY

D $\flat$

4fr.

1333

Bbm

6fr.

1 3 4 1 1 1

1533

15411

1. I'm the son of rage and love, — the

2. Get my tel - e - vi - sion fix, —

\*Elec. Gtr. 1

Rhy. Fig. 1

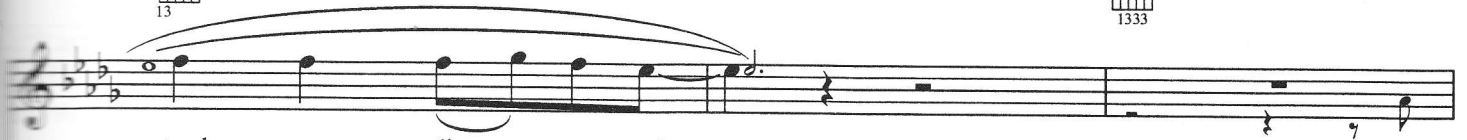
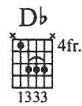
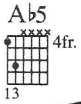
*f*

	6	6	6	6	6	6	6
T	6	6	6	6	6	6	6
A	6	6	6	6	6	6	6
B	4	4	4	4	8	8	8

G♭5  
xxxxx  
  
13

Je - sus of Sub - ur - bi - a, from the bi - ble of "none of the a - bove," on a  
sit - ting on my cru - ci - fix. The liv - ing room in my pri - vate womb, while the  
(Ooh. \_\_\_\_\_)

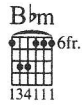
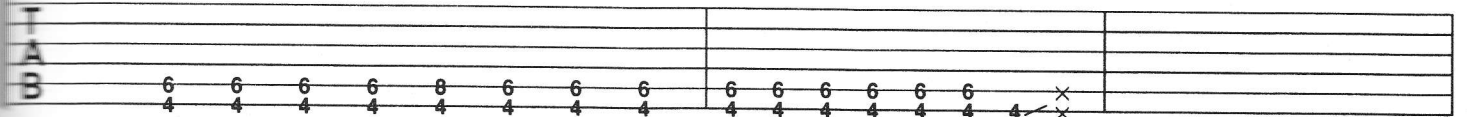
w/Rhy. Fig. 1 (Elec. Gtr. 1)



stead - y di - et of  
moms and Brads are a - way.

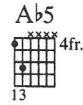
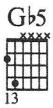
to

end Rhy. Fig. 1



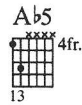
so - da pop and Rit - a - lin.  
fall in love and fall in debt.

No one ev - er died from my  
to al - co - hol and cig - a - rettes and



sins in hell as far as I can tell,  
Mar-y Jane to keep me in - sane and do - ing  
at least the ones I got a - way  
some - one else - 's co - caine..  
(Ooh..)

Pre-chorus:

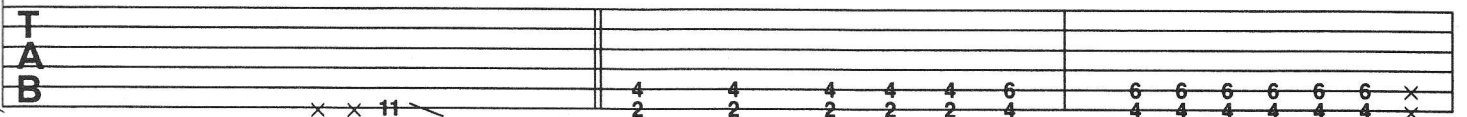


with.  
)

But there's noth - ing wrong with me.

This is

Elec. Gtr. 1



**G♭5**

**A♭5** 4fr.

**G♭5**

**A♭5** 4fr.

how I'm s'posed to be \_\_\_\_\_ in a land of make be - lieve

TAB

D♭ 4fr.

A♭5 4fr.

G♭5

that don't be - lieve in me. \_\_\_\_\_

1. D.C. 2.

D♭ 4fr.

A♭5 4fr.

G♭5

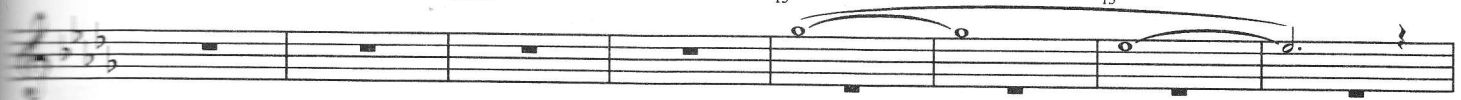
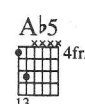
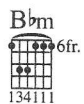
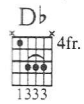
D♭ 4fr.

A♭5 4fr.

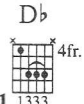
G♭5

## Interlude:

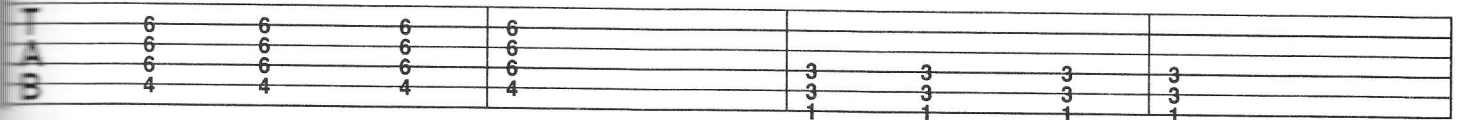
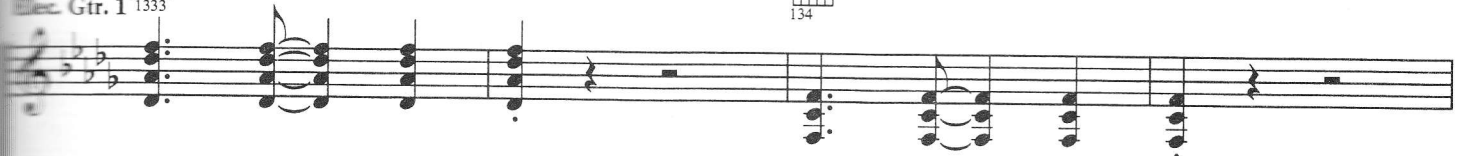
w/Rhy. Fig. 1 (Elec. Gtr. 1)



(Ooh. \_\_\_\_\_)

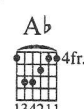
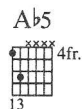
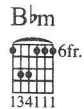


Elec. Gtr. 1



Moderately slow ♩ = 72 (half time)

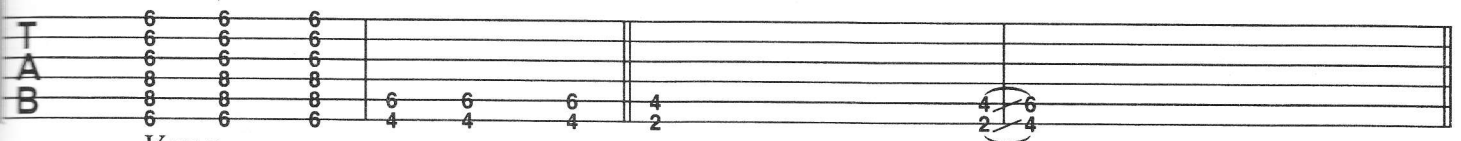
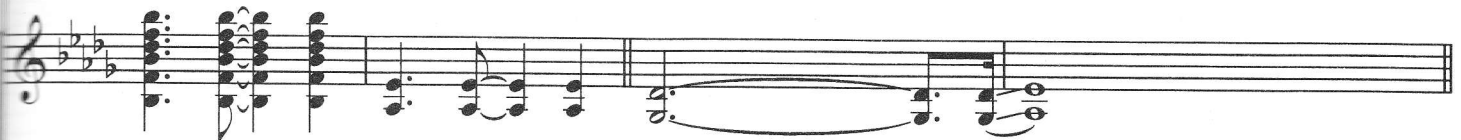
## II. City of the Damned (1:51)



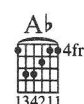
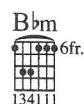
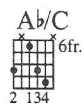
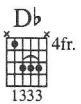
Acous. Gtr.

*mf*

1. At the



## Verse:

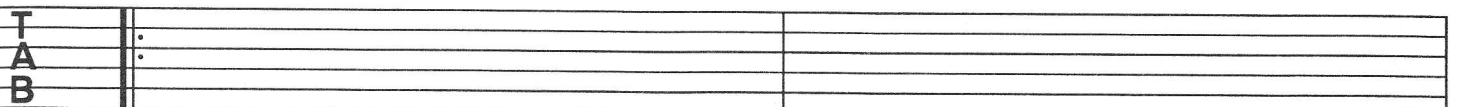
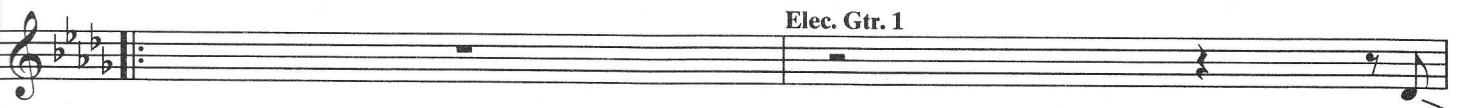


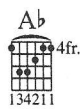
Acous. Gtr. cont. rhy. simile



cen - ter of the earth in the park - ing lot\_ of the Sev - en E - lev - en where\_ I was taught\_  
 read the graf - fi - ti in the bath - room stall\_ like the Ho - ly Scrip - tures of the shop - ping mall.\_

Elec. Gtr. 1

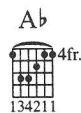
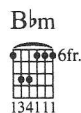
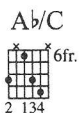
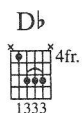




the mot - to was just a lie. It says—  
And so it seemed to con - fess. It

T  
A  
B

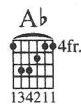
4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 x x  
2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 x x



"Home is where your heart is." But what a shame 'cause ev - 'ry - one's heart does-n't beat the same.  
did - n't say much but it on - ly con - firmed that the cen - ter of the earth is the end of the world.

T  
A  
B

4 4 6 4 3 1 1 3 1 4 (4)



We're beat - ing out of time.  
And I could real - ly care less.

T  
A  
B

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6



## Chorus:

Acous. Gtr.

Bbm 6fr. 134111

Ab 4fr. 134211

Db 4fr. 1333

Gb 134211

Cit - y of the dead\_ at the end of an - oth - er lost high - way.  
(Hey. Hey. Hey. Hey.)






Signs mis - lead - ing to\_ no - where.

Signs mis - lead - ing to\_ no - where.

Cont. rhy. simile

Cit - y of the damned, lost chil - dren with dirt - y fac - es to - day.  
(Hey. Hey. Hey. Hey.)

Jesus of Suburbia - 18 - 6


1.    2.  

No one real-ly seems\_ to\_ care. 2. I no one real-ly seems\_ to\_ care.

**TAB**

8	8	8	8	x	6	6	6	6	x	4	4	4	4	4	4	4	4	4	4	8	8	8	8	x	6	6	6	6	x
6	6	6	6	x	4	4	4	4	x	2	2	2	2	2	2	2	2	2	2	6	6	6	6	x	4	4	4	4	x

**Moderately** ♩ = 144 (dbl. time)



**Acous. Gtr.**

Hey!

**TAB**

### III. I Don't Care (3:42)

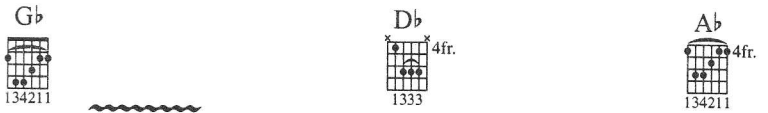
*Interlude:*


Elec. Gtr. 2 *mf*

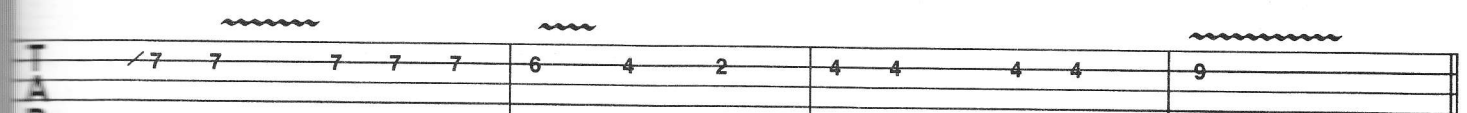
Cont. rhy. *simile*

Elec. Gtr. 3 *f*

T  
A  
B



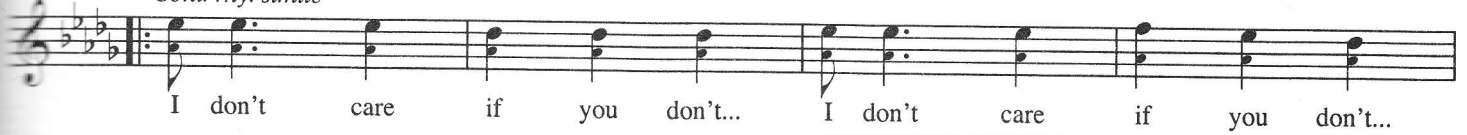


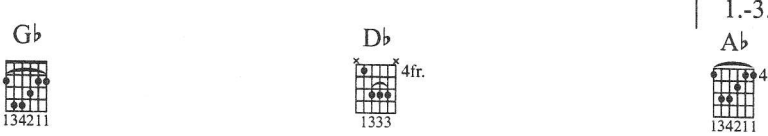


## Chorus:




*Cont. rhy. simile*



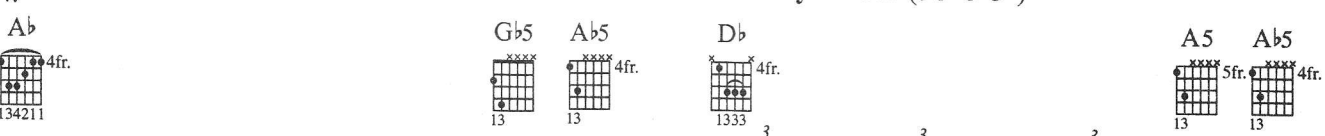


1.-3.





4.

**Moderately** ♩ = 142 (♩ =  $\frac{3}{4}$ )

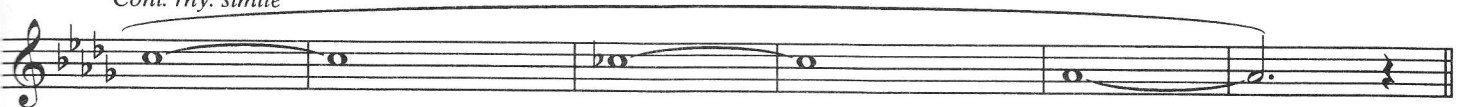


Elec. Gtr. 2






*Cont. rhy. simile*




## Verse:

Db \*



*Cont. rhy. simile*

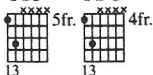
Elec. Gtr. 2



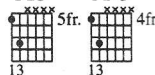
\*Chord implied by bass gtr.

D $\flat$ 

A5

A $\flat$ 5D $\flat$ 

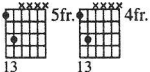
A5

A $\flat$ 5

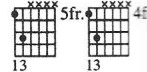
Hearts re - cy - cled but nev - er saved\_\_ from the cra - dle to the grave.\_\_

D $\flat$ 

A5

A $\flat$ 5D $\flat$ 

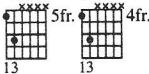
A5

A $\flat$ 5

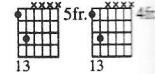
We are the kids of war and peace\_\_ from An - a - heim to the Mid - dle East.\_\_

D $\flat$ 

A5

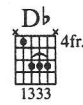
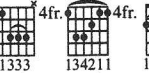
A $\flat$ 5D $\flat$ 

A5

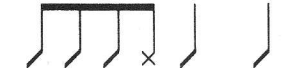
A $\flat$ 5

We are the sto - ries and dis - ci - ples of\_\_ the Je - sus of Sub - ur - bi - a.\_\_

### Bridge:

G $\flat$ A $\flat$ D $\flat$ A $\flat$ G $\flat$ 

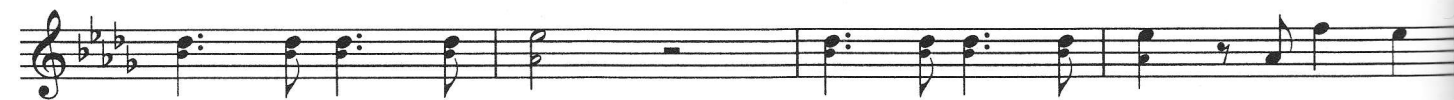
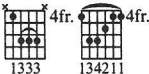
Elec. Gtr. 2



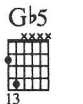
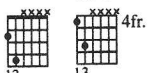
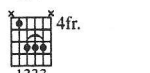
Cont. rhy. simile



Land of make be - lieve, and it don't be - lieve in me.\_\_

G $\flat$ A $\flat$ D $\flat$ A $\flat$ G $\flat$ 

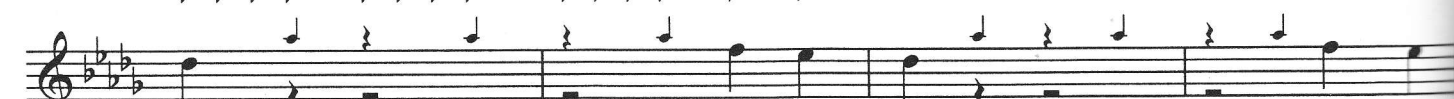
Land of make be - lieve, and I don't be - lieve, and I don't

D $\flat$ G $\flat$ 5A $\flat$ 5D $\flat$ 

Elec. Gtr. 2



Cont. rhy. simile






care. I don't care. I don't

(Whoo. Whoo. Whoo.) (Whoo. Whoo. Whoo.)

care. I don't care. I don't

(Who. Who. Who.) (Who. Who. Who.)



care.

[illegible]

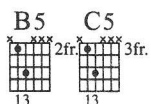
**Moderately** ♩ = 142 (♩ =  $\overline{\text{♩}}^3 \overline{\text{♩}}$ )

#### IV. Dearly Beloved (5:25)

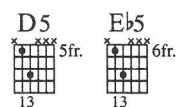
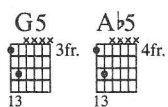
*Verse:*

The musical score is for the song "Dear - ly be - lov -". It features a guitar and a vocal line. The guitar part is written in a key signature of two flats (B-flat and E-flat) and a 13-fret scale. The vocal line is in a soprano register. The score includes a guitar tablature section at the bottom with a circled fretboard diagram showing a barre at the 5th fret and a scale run from the 3rd to the 6th fret.

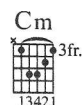
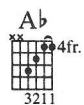




- ed, are you lis - ten - ing? I can't re - mem -



- ber a word that you were say - ing.



Acous. Gtr.

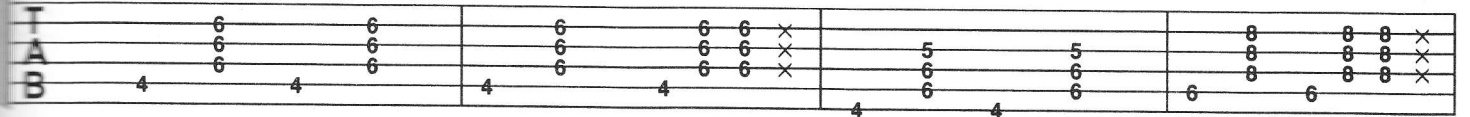
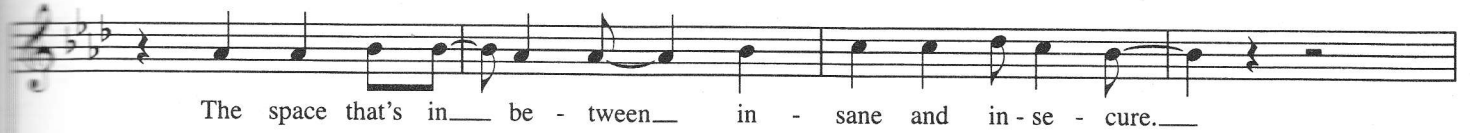
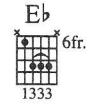
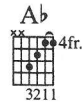
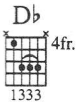
Acous. Gtr. cont. rhy. simile

Are we de - ment - ed or am I dis - turbed?

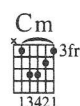
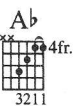
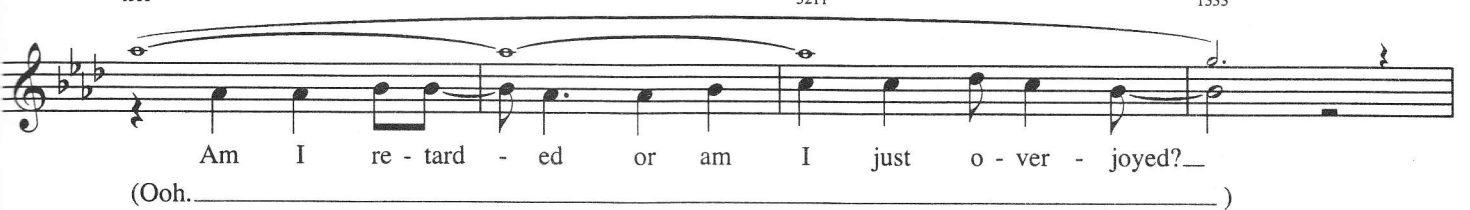
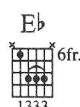
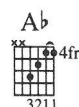
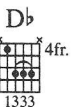
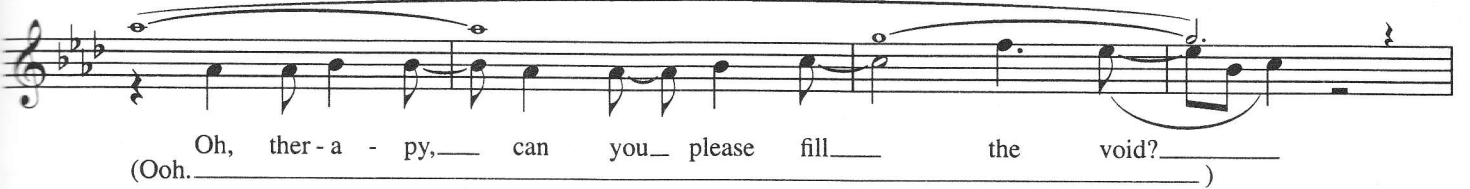
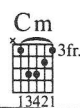
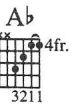
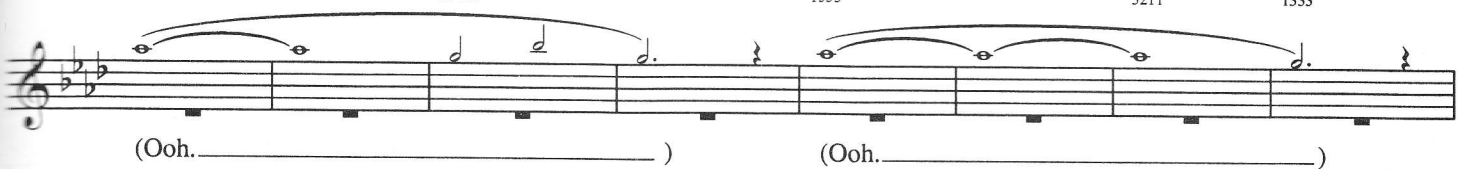
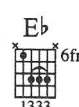
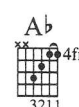
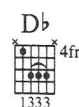
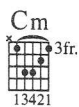
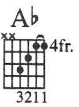
Elec. Gtr. 2

Rhy. Fig. 2

w/slight P.M. throughout



w/Rhy. Fig. 2 (Elec. Gtr. 2) 4 times



for lack of a bet - ter word\_ and that's\_ my best\_ ex - cuse\_

(Ooh. \_\_\_\_\_)

(Ooh. \_\_\_\_\_)

(Ooh. \_\_\_\_\_)

Moderately slow ♩ = 72 (♩ = ♩)

### V. Tales of Another Broken Home (6:31)

Interlude:

1. To

Elec. Gtr. 1

TAB

Verse:

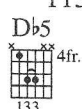
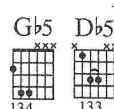
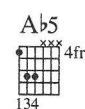
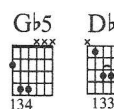
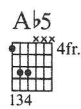
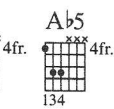
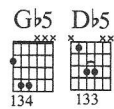
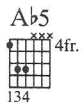
w/Rhy. Fig. 3 (Elec. Gtr. 1) 7 times

live and not to breathe is to die in trag - e -

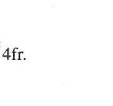
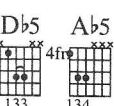
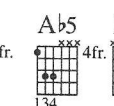
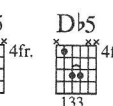
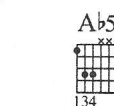
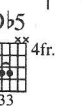
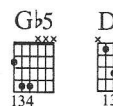
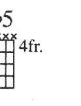
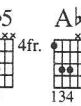
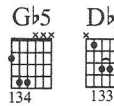
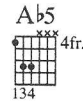
lost my faith to this, this town that don't ex -

Rhy. Fig. 3

TAB



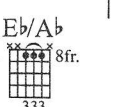
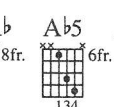
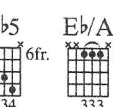
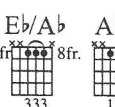
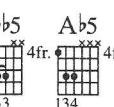
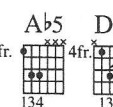
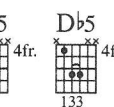
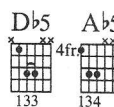
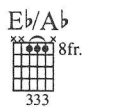
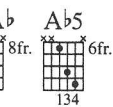
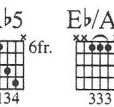
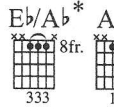
dy. To run, to run a - way to  
ist. So I run, I run a - way, to the



find what you be - lieve. And I leave be -  
light of mas - o - chists. And (Ooh. \_\_\_\_\_)

Elec. Gtr. 1 Rhy. Fig. 4

T 6 6 6 6 6 6  
A 6 6 6 6 6 6  
B 4 4 4 4 4 4



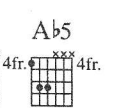
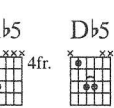
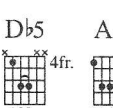
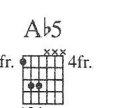
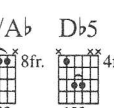
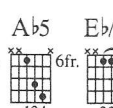
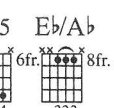
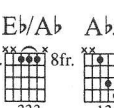
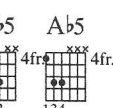
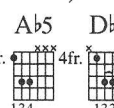
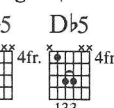
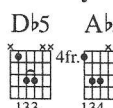
hind this hur - ri - cane of f\*\*\*-ing lies. 2. I  
(Ooh. \_\_\_\_\_)

end Rhy. Fig. 4

T 8 9 8 9 8  
A 8 8 8 8 8  
B 4 6 4 6 4

\* Bass plays Ab.

2.  
w/Rhy. Fig. 4 (Elec. Gtr. 1)



I leave be - hind this hur - ri - cane of f\*\*\*-ing  
(Ooh. \_\_\_\_\_) (Ooh. \_\_\_\_\_)





## Guitar Solo:

w/Rhy. Fig. 3 (Elec. Gtr. 1) 8 times

Ab5 4fr. Gb5 4fr. Db5 4fr. Ab5 4fr. Gb5 4fr. Db5 4fr. Ab5 4fr. Gb5 4fr. Db5 4fr. Ab5 4fr. Gb5 4fr. Db5 4fr.

T 11 9 13 9 11 9 8 6 9 6 8 8  
A 8 6 10 6 8 6 5 3 6 3 5 5  
B

Ab5 4fr. Gb5 4fr. Db5 4fr. Ab5 4fr. Gb5 4fr. Db5 4fr. Ab5 4fr. Gb5 4fr. Db5 4fr. Ab5 4fr. Gb5 4fr. Db5 4fr.

T 11 9 13 9 11 9 8 6 9 6 8 8 9  
A 8 6 10 6 8 6 5 3 6 3 5 5 6  
B

Elec. Gtr. 4

T  
A  
B 5/6

w/Rhy. Fig. 4 (Elec. Gtr. 1)

Ab5 4fr. Db5 4fr. Ab5 4fr. Db5 4fr. Ab5 4fr. Eb/Ab 8fr. Ab5 6fr. Eb/Ab 8fr. Ab5 6fr. Eb/Ab 8fr.

T 9 9 11 11 9 9  
A 6 6 8 8 6 6  
B

T 7 6 9 6 7 6 9 6 7 6 9 8 11 8 9 8 11 8 9 8 8 6  
A 6  
B

Db5 4fr. 133    Ab5 4fr. 134    Db5 4fr. 133    Ab5 4fr. 134    Db5 4fr. 133    Ab5 4fr. 134    Eb/Ab 8fr. 333    Ab5 6fr. 134    Eb/Ab 8fr. 333    Ab5 6fr. 134    Eb/Ab 8fr. 333

T 9 9 11 11  
 A 6 6 8 8  
 B

T 7 6 9 6 7 6 9 6 7 6 9 8 11 8 9 8 11 8 9 8  
 A 6 6 6 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8  
 B

**Bridge:**

All Gtrs. tacet  
piano & vocal only

Fm Eb Ab Db

I don't feel an - y shame, — I won't a - pol - o - gize

Eb Ab Db Eb

when there ain't no - where you can go. — Run - ning a - way — from pain — when

Ab Db Eb

you've been vic - tim - ized. Tales from an - oth - er bro - ken... —

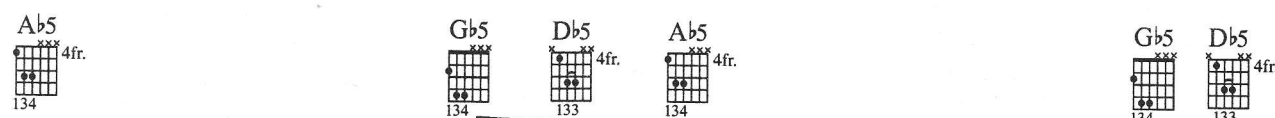
**Outro:**

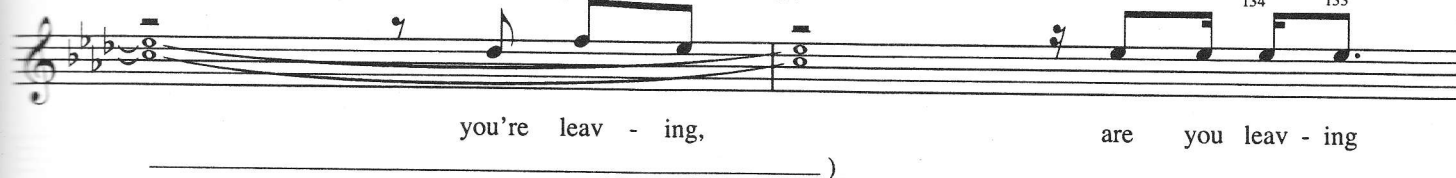
w/Rhy. Fig. 3 (Elec. Gtr. 1) 4 times

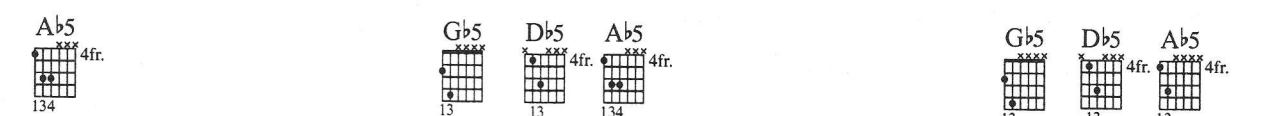
Ab5 4fr. 134    Gb5 134    Db5 4fr. 133    Ab5 4fr. 134    Gb5 134    Db5 4fr. 133

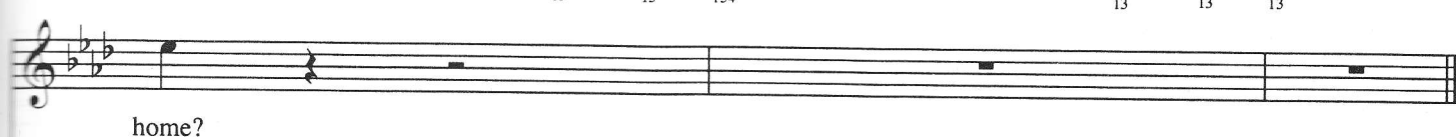
You're leav - ing,    you're leav - ing.

(Home. —)



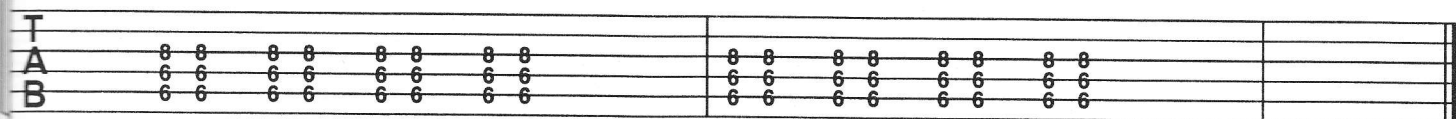






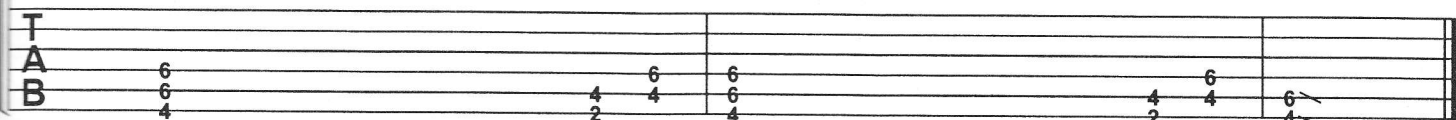
## Elec. Gtr. 2





## Elec. Gtr. 1





## NEXT 2 YOU

Music by KEITH NELSON, JIMMY ASHHURST  
and MARTI FREDERIKSEN

Lyrics by JOSH TODD, KEITH NELSON  
and MARTI FREDERIKSEN

**Bright** ♩ = 192

*Intro:*

A



xO

111

N.C.

Al - right...

Elec. Gtr. 1

*f*

1/2

TAB

[illegible][illegible]

*Verse:*

9



**Elec. Gtrs. 1 & 2**

Measures 9-12 of the Electric Guitars 1 & 2 part. Measure 9 contains a whole note chord (A) and a half note chord (C). Measure 10 contains a half note chord (G) and a whole note chord (A). Measure 11 contains a whole note chord (A) and a half note chord (C). Measure 12 contains a whole note chord (A) and a half note chord (C). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The guitar part is written on a single staff.

1. Com-in' to you, hon-ey, on the east side, run-nin', and  
2. Bet-ter than Kool-Aid, sweet, my but-ter cup.

ain't got time to waste.\_\_\_\_  
ba - by's got a pret - ty face.\_\_\_\_

Jump in - to the car, in the  
I got to have it, it's an -

D  A 

back seat, lov - in', but you're keep - ing me on the chase.\_\_\_\_  
oth - er bad hab - it, and I hope I'm not here too late.\_\_\_\_ }

Elec. Gtr. 2 

\*Elec. Gtr. 3

Elec. Gtr. 1

*f*





TAB

0 2

3 3

\*Elec. Gtr. 3, 2nd time only.

*Pre-chorus:*

D  G  D  G 

Elec. Gtr. 2

I've been try - ing all night long, I put up with your fa - v'rite songs all night..

Elec. Gtr. 3

TAB

10	10	10	10	10	10	10	10	12	10	10	10	10	10	10	10	10	12	10
11	11	11	11	11	11	11	11	12	11	11	11	11	11	11	11	11	12	11
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Elec. Gtr. 1

TAB

3		3			
2		2			
0		0			

3 3 3 3



E

231

Next 2 You - 12 - 3

Chorus:



31

ball, what can I do?\_\_\_\_\_ Is it true what they say,\_\_\_\_\_ you won't

Cont. rhy. simile

Rhy. Fig. 2 -  
Elec. Gtr. 4

mf

TAB

5 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2

Rhy. Fig. 1  
Elec. Gtr. 1

TAB

3 3 3 3 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

7 5 7 5 3 5

w/Rhy. Fig. 2 (Elec. Gtr. 4) 7 times



35

give it a - way?\_\_\_\_\_ And I don't know what to do\_\_\_\_\_

TAB

7 5 7 5 3 5 7 5



38



\_\_\_\_\_ to get next to you,\_\_\_\_\_ next to you.\_\_\_\_\_ Ev - 'ry

end Rhy. Fig. 1

TAB

7 5 7 5 3 5 7 5 7 5 3 5

## w/Rhy. Fig. 1 (Elec. Gtr. 1)




41    
 night, ev - 'ry day, you just brush me a - way.\_\_\_\_ Tell me

45     
 what should I do\_\_\_\_ to get next to you,\_\_\_\_ next to you?\_\_\_\_

49    
 I've been try - ing all\_\_\_\_ night long\_\_\_\_ { and } I want to get next to you.\_\_\_\_ I  
 Elec. Gtr. 2

TAB 2 2 3 3  
 B 6 6 6 6

51 Elec. Gtr. 1  
 TAB 5 3 5 3 5 5 3 5 5 3 5 5 3 5

53     
 wrote a - bout you, ba - by, in\_\_\_\_ this song\_\_\_\_ { 'cause } I want to get next to you.\_\_\_\_ Next\_\_\_\_ to  
 and

TAB 7 5 7 5 7 7 5 7 7 5 7  
 Cont. in slashes

TAB 5 3 5 3 5 5 3 5 5 3 5  
 Cont. in slashes

1. A C G 2. A C G A C G

111 1333 134211 111 1333 134211 111 1333 134211

Elec. Gtrs. 1 & 2

Elec. Gtrs. 1 & 2

Elec. Gtr. 5

*f*

Guitar Solo:

Bm 7fr.

3111

Elec. Gtr. 2

Elec. Gtr. 1

Am 5fr.

3111

57

you! you! Next\_ to you! C-'mon.

63

12 12 13 13

12 12 13 13 14 14 14 12 14 14 13 13 14 13

13 13

9

0 3 3 0 0 2 0 3 0 3 3 0 0 2 0 3

Bm  
xx  
7fr.  
3111


71

TAB

11 10 10 10 11 9 7 9 11 10 10 10 11 12 (12)


The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the second measure. The guitar tablature staff shows fret numbers (2, 4, 5) and techniques like bends (marked with 'x') and slurs.

C

xx  8fr.

3211

D

xx  10fr.

3211

75 *8va-*

The image shows a musical score for the song 'The Rose Tree'. It consists of a vocal line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is simple, with notes on the first and second lines of the staff. The guitar accompaniment is written on a six-string staff with a treble clef. It features a series of chords and single notes, with some measures containing multiple notes. The score is divided into measures by vertical bar lines. The first measure of the vocal line is marked with the number 75 and the instruction '8va-'. The guitar accompaniment has a series of numbers (13, 15, 12, 13, 15, 17, 14, 15) written above the staff, likely indicating fret positions or chord changes. The overall style is that of a simple, accessible musical score for a children's song.

Cont. in slashes

*Cont. in slashes*



Bridge:

A5



Elec. Gtr. 1

C5



81

Spend — my mon-ey, teas - ing me, hon-ey,

(8va) —

TAB 17

Elec. Gtr. 4

TAB 5 2 3 1

G5



D5



83

what should I do? —

(8va) —

TAB (17)

TAB 5 3 0 3 3 2

**A5**  
  
 11

**C5**  
  
 3fr.  
 133

87

When you gon - na show me? I think you owe me,

**TAB**  
 5 8

**G5**  
  
 3fr.  
 134

**E**  
  
 231

**Elec. Gtrs. 1 & 2**

91

come on, ba - by, see it through.

**Elec. Gtr. 5**

**TAB**  
 12 14 12 14 12 14 12 14

**TAB**  
 10

**G**  
  
 3fr.  
 134211

94

Ah, next to you

**TAB**  
 12 12 12 12 15 15 15 15  
 14 14 14 14 17 17 17 17

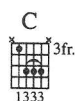
## Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 3 times

w/Rhy. Fig. 2 (Elec. Gtr. 1) 16 times



Elec. Gtr. 2



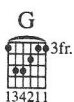
Cont. rhy. simile

Next to you. \_\_\_\_\_

Next to

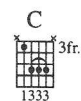
Elec. Gtr. 5

8va throughout



you. \_\_\_\_\_

Is it true. \_\_\_\_\_

T  
A  
B

— what they say, —

you won't give it a - way? —

And I

T  
A  
B

109

G 3fr. 134211

F 134211

G 3fr. 134211

don't know what to do\_\_\_\_\_ to get next to you,\_\_\_\_\_ next to you.\_\_\_\_\_ Ev-'ry

TAB

20 20 20 20 20 20 20 20 20 20 20 17 20

113

A 111

C 3fr. 1333

night, ev-'ry day, you just brush me a-way.\_\_\_\_\_ Tell me

TAB

20 17 20 20 20 20 17 20 20 17 20 20 20 17 20

117

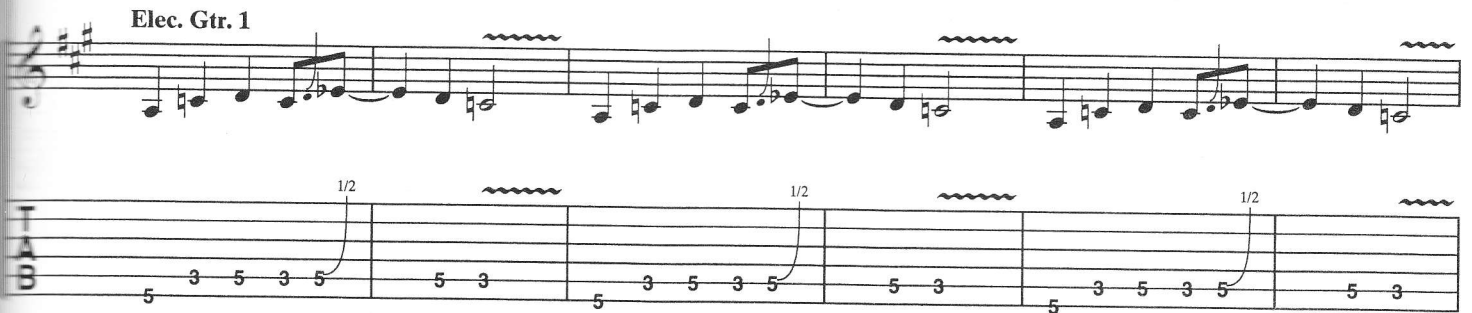
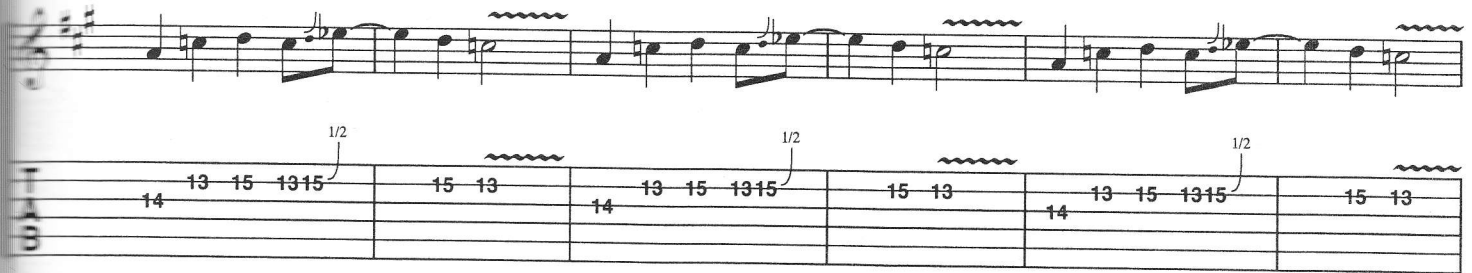
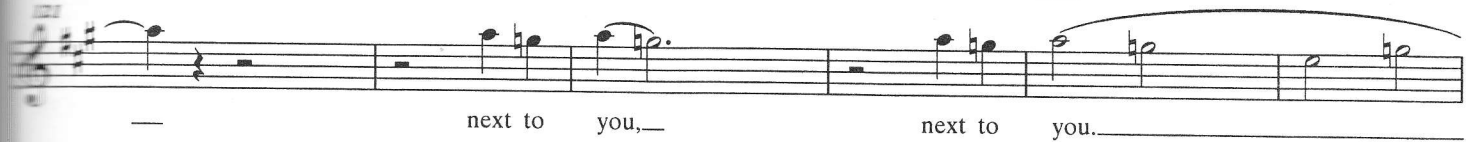
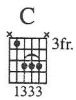
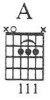
G 3fr. 134211

D 132

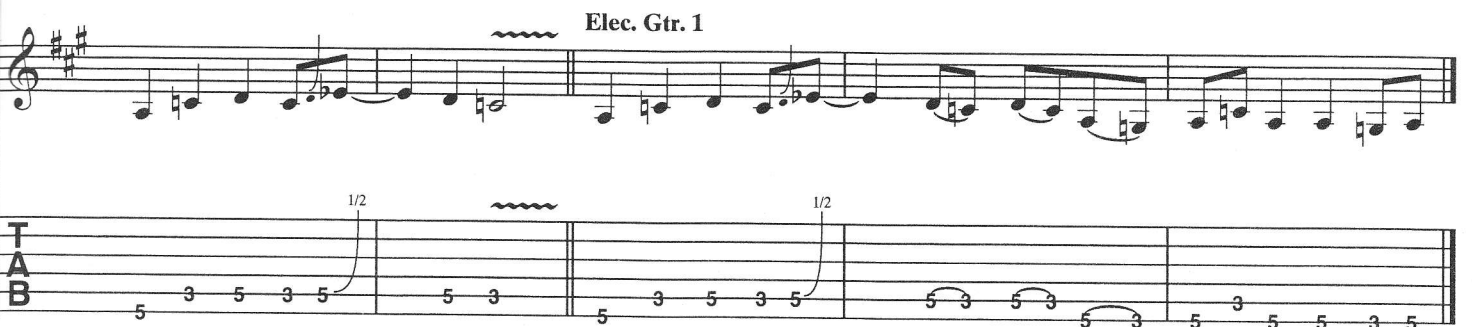
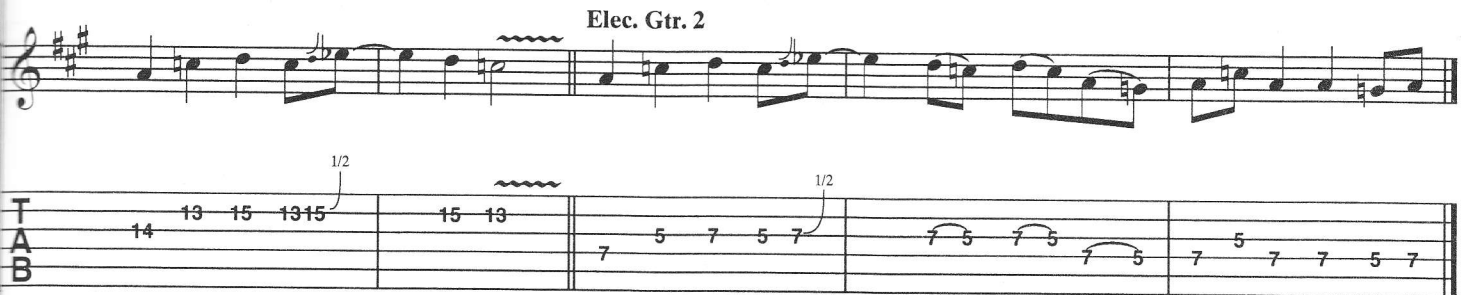
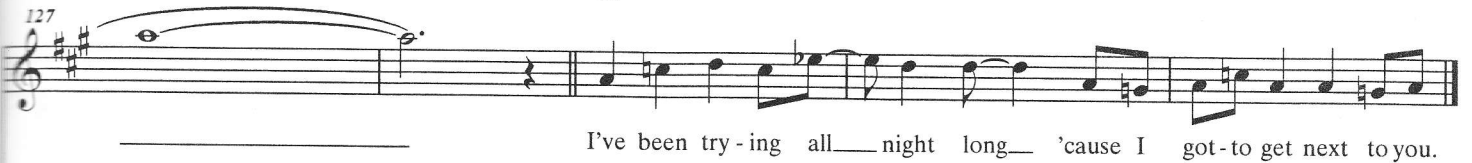
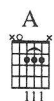
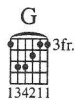
what should I do,\_\_\_\_\_ what should I do,\_\_\_\_\_ what should I do\_\_\_\_\_ to get next to you

TAB

20 17 20 20 20 17 17 20 20 17 17 20 17 20 17 17 17



### Outro:





# NOT READY TO MAKE NICE

Gtr. tuned down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Words and Music by  
EMILY ROBISON, MARTIE MAGUIRE,  
NATALIE MAINES and DAN WILSON

Slowly  $\text{♩} = 80$

Intro:

Em D C Em Dsus C

23 132 32 1 23 134 32 1

For - give

Acous. Gtr.

*mf*

TAB

\*Recording sounds a half step lower than written.

Verse 1:

Em D G C

23 132 32 4 32 1

sounds good. For - give, I'm not sure. I could. They say.

TAB

Em D C

23 132 32 14

time heals ev - 'ry-thing, but I'm still wait-ing. I'm through.

TAB

Em 23 D 132 G 32 4 C 32 1

13 *Acous. Gtr. cont. simile*

— with\_ doubt\_ There's noth-in' left\_ for me to fig - ure out\_ I've paid\_

Em 23 D 132 C 32 14

17

— a price, and I'll keep pay - in' I'm not

## Chorus:

G 32 4 D 132

21 *Acous. Gtr. Cont. rhy. simile*

read - y to make\_ nice, I'm not read - y to back\_ down. I'm still

Em 23 C 32 14

23

mad as hell\_ and I don't\_ have time\_ to go\_ 'round and 'round\_ and 'round\_ It's too

G 32 4 D 132

25

late to make\_ it right\_ I prob-'bly would-n't, if\_ I could\_ 'Cause I'm

Em 23 C 32 14

27 *Acous. Gtr.*

mad as hell, can't bring\_ my - self\_ to do\_ what it is\_ you think\_ I should\_ 2. I know\_

## Verse 2:

Em 23 D 132 G 32 4 C 32 1

30 *Resume rhy. fig. simile*



— you said, "Can't you just\_ get o - ver it?"\_ It turned\_

34   



— my whole world a - round, and I kind - a like it. I've

38  



made my bed, and I sleep like a ba - by with no re - grets, and I don't mind say - in' it's a

40  







sad, sad sto - ry when a moth - er will teach her daugh - ter that she ought - a hate a per - fect strang - er. And how

42  

— in the world can the words that I said send some - bod - y so o - ver the edge that they'd

44  

write me a let - ter, say - in' that I'd bet - ter shut up and sing, or my life will be o - ver?

47      



I'm not

Strings (arr. for gtr.)



**f**

TAB



3	5	3	2	2	0	0	3	5	3	2	2	0	0
3	3	3	3	3	1	1	3	3	3	3	3	1	1
4	4	4	2	2	0	0	4	4	4	2	2	0	0

51  



read - y to make\_ nice, I'm not read - y to back\_ down. I'm still

53  


mad as hell\_ and I don't\_ have time\_ to go\_ 'round and 'round\_ and 'round\_ It's too

55  







late to make\_ it right\_ I prob-'bly would-n't, if\_ I could\_ 'Cause I'm

57  

mad as hell, can't bring my - self\_ to do\_ what it is\_ you think\_ I should\_

59  **Acous. Gtr. ♢**





what it is\_ you think\_ I should\_ What it is\_ you think\_ I

62      

*Resume intro. fig. simile*

— should. For - give, —

**Outro:**

66    

*Resume verse 1 fig. simile*

— sounds good. For - give, — I'm not sure\_ I could\_ They say\_

70    **Acous. Gtr. ♢**

— time heals\_ ev - 'ry - thing\_ but I'm still wait - ing\_

# OUR TRUTH

Words and Music by  
CRISTIANO MIGLIORE, ANDREA FERRO,  
CRISTINA SCABBIA, MARCO BIAZZI,  
MARCO COTI ZELATI and CRISTIANO MOZZATI

Moderately ♩ = 100

Intro:

Keybd. only

N.C.

7

Elec. Gtr. 1 (7-string) w/dist.

\*Implied harmony.



1. B5 C5 2. B5 C5

Ah. Ah.

end Rhy. Fig. 1

end Rhy. Fig. 1A

14 N.C.

## Verses 1 &amp; 2:

Elec. Gtrs. 1 &amp; 2 tacet

16

B5 C5 B5 C5 B5 C5

1. Clock is\_\_ tick - ing while I'm kill - ing\_\_ time\_\_ Spin - ning\_\_ all\_\_ a - round,  
 2. Clock is\_\_ tick - ing while I'm steal - ing\_\_ time\_\_ Can't you\_\_ turn\_\_ it back?

**Elec. Gtr. 3 (7-string) clean-tone**  
*mp* hold throughout

TAB

19

N.C. *Elec. Gtr. 3 cont. simile*

noth - ing else\_\_ that you can do to turn\_\_ it back. Wick - ed part - ner - ship  
 Stop the cy - cle, set it free and run\_\_ a-way. Si - lent sneak - ing a -

**Elec. Gtrs. 1 & 2**

TAB

21

1. *To Next Strain (To Chorus)*

in this\_\_ crime\_\_ rip - ping\_\_ off\_\_ the best, con - de - scend - ing smile.  
 long my\_\_ path\_\_ Rugged the\_\_ road\_\_ but we

*Cont. in slashes*

TAB

2.

24

feel it\_\_\_ like\_\_\_ we're fly'n', feel it\_\_\_ like\_\_\_ we're fly'n'.

Cont. in slashes

T  
A  
B

3 3 3 2 2 2 3 3 3 2 2 2 3 1 13

## Chorus:

Elec. Gtr. 3 tacet

E5 C5 D5 B5 F5 G5

11 134 134 11 134 134

Elec. Gtrs. 1 & 2

Elec. Gtrs. 1 & 2 cont. simile

E5 C5 D5

11 134 134

26

Try - ing to\_\_\_ for - get\_\_\_ (Wast - ing\_\_\_ we're fall - ing\_ right\_ through\_

my time.

B5 F5 G5 E5 C5 D5 B5 F5 G5

11 134 134 11 134 134 11 134 134

29

Ly - ing to\_\_\_ for - get\_\_\_ Tell - ing\_\_\_ we're more\_

## To Coda

1.

E5 C5 D5 F5

11 134 134 134

32

rais - ing\_ our\_\_\_ truth. (lies.) Go on, tease\_\_\_ me.

B5

C5

B5

C5

B5

C5

2.

F5

134

Elec. Gtrs. 1 & 2

35

Our Truth - 8 - 4

## Interlude:

N.C.

Elec. Gtr. 1

39

*p* fdbk. cresc.

T  
A  
B

(2)

Elec. Gtr. 1

43

*f*

T  
A  
B

Elec. Gtr. 2

P.M.

T  
A  
B

0 0 7 7 0 0 8 8 7 (8)

D.S. al Coda

45

*p*

T  
A  
B

P.M.

T  
A  
B

0 0 7 7 0 0 8 8 7 (8) 3 3 3 2 2 2 3 1 3

⊕  
Coda



Elec. Gtrs.  
1 & 2

Outro:

All gtrs. tacet

47

B5

C5

B5

C5

Ah. \_\_\_\_\_

Ah. \_\_\_\_\_

Elec. Gtr. 1

TAB

12 0 0 7 0 0 0 10 10 9 10 9 10 0 0 7 0 0 0 10 10 9 10 9 10

Elec. Gtr. 2

TAB

12 0 0 2 0 0 0 3 3 2 3 2 3 0 0 2 0 0 0 3 3 2 3 2 3

B5

C5

1.  
B5

C5

2.  
B5

C5

Ah. \_\_\_\_\_

Ah. \_\_\_\_\_

Ah. \_\_\_\_\_

54

TAB

0 0 7 0 0 0 10 10 9 10 9 10 0 0 7 0 0 0 10 7 8 0 0 7 0 0 0 10 10

54

TAB

0 0 2 0 0 0 3 3 2 3 2 3 0 0 2 0 0 0 3 2 3 0 0 2 0 0 0 3 0 3



Half-time feel

N.C.

57

Measure 57: Treble clef has a whole note F#4. Bass clef has a whole rest. TAB: Treble hand has frets 2, 0, 2, 0. Bass hand has frets 0, 0.

Measure 58: Treble clef has eighth notes G#4, A4, B4, A4, G#4. Bass clef has eighth notes F#3, E3, D3, C3, B2, A2, G#2, F#2. TAB: Treble hand has frets 2, 0, 2, 0. Bass hand has frets 0, 0.

Measure 59: Treble clef has eighth notes G#4, A4, B4, A4, G#4. Bass clef has eighth notes F#3, E3, D3, C3, B2, A2, G#2, F#2. TAB: Treble hand has frets 2, 0, 2, 0. Bass hand has frets 0, 0.

Measure 60: Treble clef has eighth notes G#4, A4, B4, A4, G#4. Bass clef has eighth notes F#3, E3, D3, C3, B2, A2, G#2, F#2. TAB: Treble hand has frets 2, 0, 2, 0. Bass hand has frets 0, 0.

Music begins to fade out at this point  
while static white noise fades in.

61

Measure 61: Treble clef has eighth notes G#4, A4, B4, A4, G#4. Bass clef has eighth notes F#3, E3, D3, C3, B2, A2, G#2, F#2. TAB: Treble hand has frets 2, 0, 2, 0. Bass hand has frets 0, 0.

Measure 62: Treble clef has eighth notes G#4, A4, B4, A4, G#4. Bass clef has eighth notes F#3, E3, D3, C3, B2, A2, G#2, F#2. TAB: Treble hand has frets 2, 0, 2, 0. Bass hand has frets 0, 0.

Measure 63: Treble clef has eighth notes G#4, A4, B4, A4, G#4. Bass clef has eighth notes F#3, E3, D3, C3, B2, A2, G#2, F#2. TAB: Treble hand has frets 2, 0, 2, 0. Bass hand has frets 0, 0.

Measure 64: Treble clef has eighth notes G#4, A4, B4, A4, G#4. Bass clef has eighth notes F#3, E3, D3, C3, B2, A2, G#2, F#2. TAB: Treble hand has frets 2, 0, 2, 0. Bass hand has frets 0, 0.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M.

69 Music is completely out at this point.

Music begins to fade in while white noise fades out.

Music is back to full volume at this point.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M.

# REMEDY

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Lyrics by SHAUN MORGAN

Music by SEETHER

Moderately ♩ = 128

Intro:

N.C.

E5 D5 E5 D5 G5 E5 D5 E5 D5 G5

111 111 333 111 111 111 333 5fr.

Elec. Gtr. 2 *f*

Elec. Gtr. 1 *mf* 15ma harm.

TAB 5

\*Recording sounds a half step lower than written.

E5 D5 E5 D5 G5 E5 D5 E5 E5 D5 E5 D5 G5

111 111 333 111 111 111 333 5fr.

Elec. Gtrs. 2 & 3 Rhy. Fig. 1

Elec. Gtr. 1 15ma harm.

TAB 5 5 5

E5 D5 E5 D5 G5 E5 D5 E5 D5 G5 E5 D5 E5 D5 G5

111 111 333 111 111 111 333 5fr.

end Rhy. Fig. 1

**w/Rhy. Fig. 1** (*Elec. Gtrs. 2 & 3*)

E5                      D5    E5                      D5    G5                      E5                      D5    E5                      D5    G5

12    12    12    14    (14)    12                      12    14    12    14    (14)    12

T    A    B

Elec. Gtr. 5

Rhy. Fig. 2

*mf*

2 2 2 2 0 0 0 2 2 2 5 5 5

w/Rhy. Fig. 2 (Elec. Gtr. 5) 7 times

w/Fill 1 (Elec. Gtrs. 1 &amp; 6) 2nd time only

E5 D5 E5 G5 5fr. E5 D5

all here with me. And speak but don't pre - tend,  
so far a - way. So come sit by the fire,

w/Fill 1 (Elec. Gtrs. 1 &amp; 6) 2 times only

E5 G5 5fr. E5 D5 E5 G5 5fr.

I won't de - fend you an - y - more you see. It  
and play a while, but you can't stay too long. It

E5 D5 E5 G5 5fr. E5 D5

aches in ev - 'ry bone, I'll die a - lone, but not for you.  
aches in ev - 'ry bone, I'll die a - lone, but not for pleas -

E5 G5 5fr. E5 D5 E5 G5 5fr.

ure. My eyes don't need to see that ug - ly thing  
I see my heart ex - plode, it's been e - rod -

E5 D5 E5 G5 5fr.

ed I know it's me you fear.  
by the weath - er here.

## Fill 1

Elec. Gtr. 6

8va harm.

*mf*

Elec. Gtr. 2 (w/fdbk.)

T				
A	14	12	14	
B				



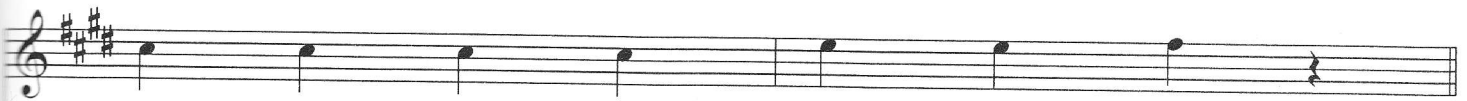
A5



F5



Elec. Gtr. 3

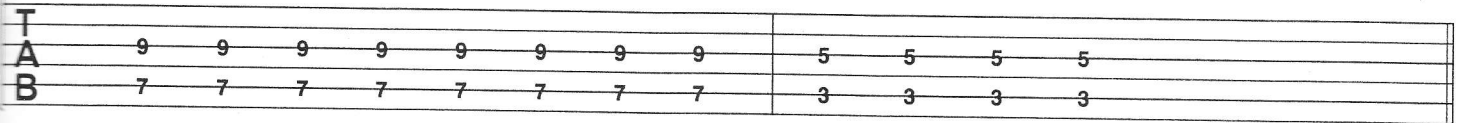


If you want me hold me back.

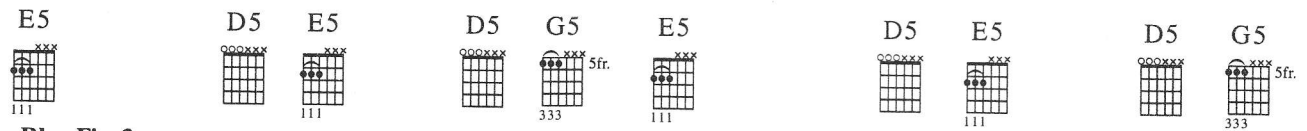
Elec. Gtr. 2



Cont. in slashes



Chorus:

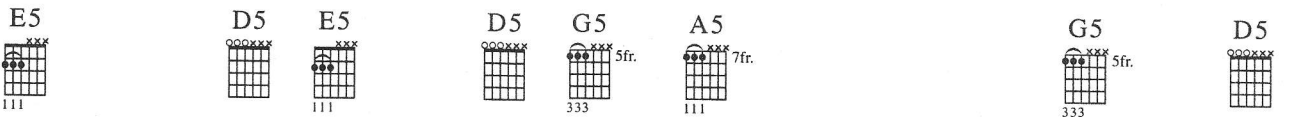


Rhy. Fig. 3

Elec. Gtrs. 2 & 3



Frail, the skin is dry and pale, the pain will nev - er



end Rhy. Fig. 3



fail. And so we go back to the rem - e - dy.

w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3)

E5 D5 E5 D5 G5 E5 D5 E5 D5 G5 E5 D5 E5 D5 G5



Clip the wings that get you high, just leave them where they lie. And tell your - self, —

1. A5 G5 D5 2. A5 G5 D5 E5 D5 E5 D5 G5 w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3) 2 times



"You'll be the death of me." "You'll be the death of me." Frail, the skin is dry and

C5      A5      D5

**Elec. Gtr. 3**



**Elec. Gtr. 2**

Hold your eyes closed,—

**Rhy. Fig. 4A**



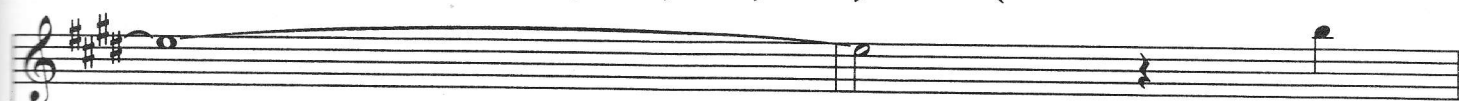
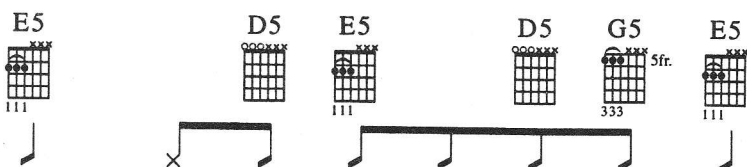
**T**

12	12	12	12	12	12	12	12	9	9	9	9	9	7	7	7
----	----	----	----	----	----	----	----	---	---	---	---	---	---	---	---

**A**

**B**

10	10	10	10	10	10	10	10	7	7	7	7	7	5	5	5
----	----	----	----	----	----	----	----	---	---	---	---	---	---	---	---

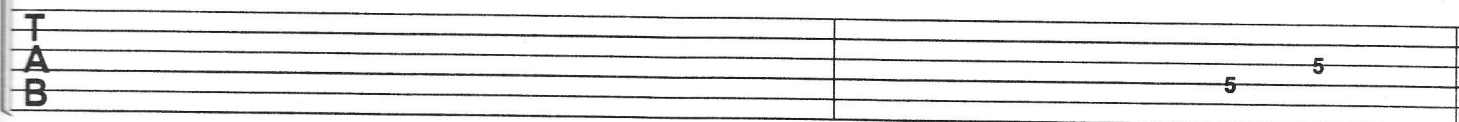


Right!

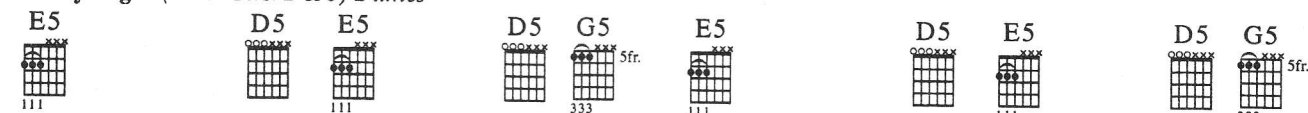
Elec. Gtr. 1

8va -----

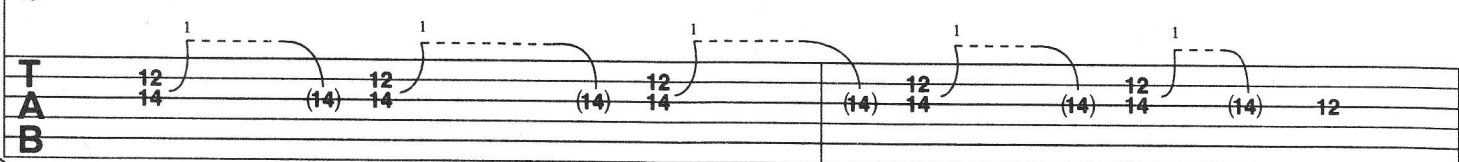
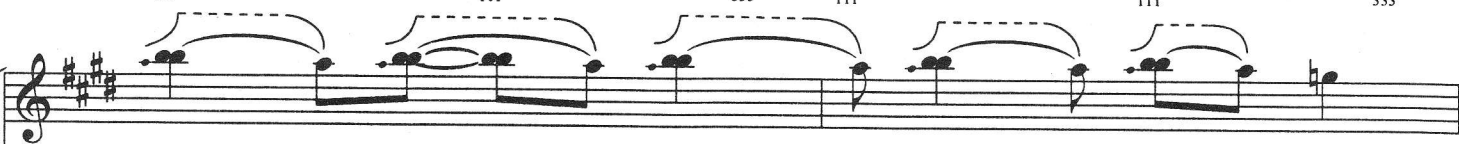
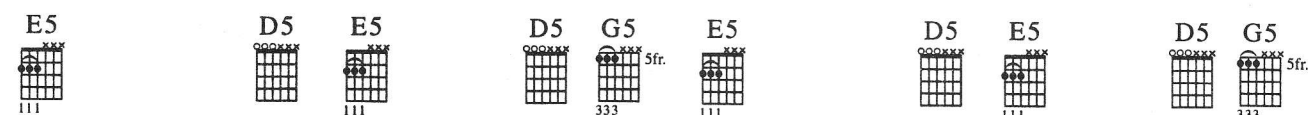
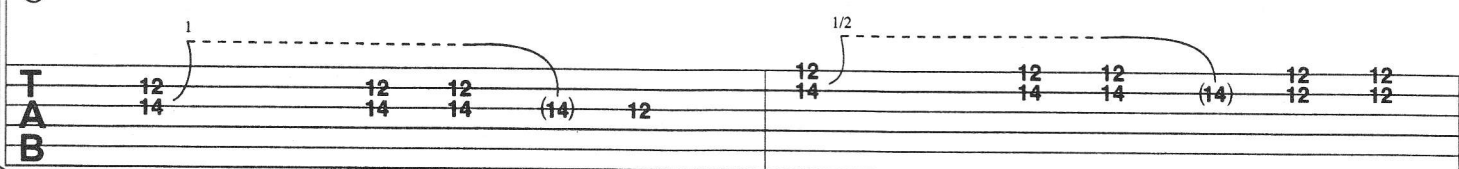
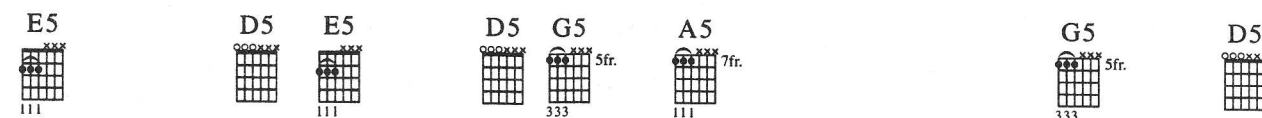
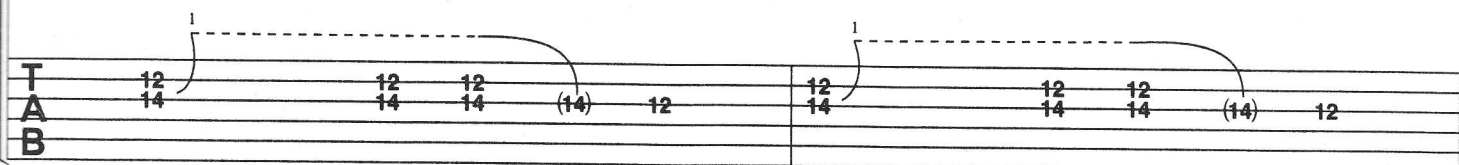
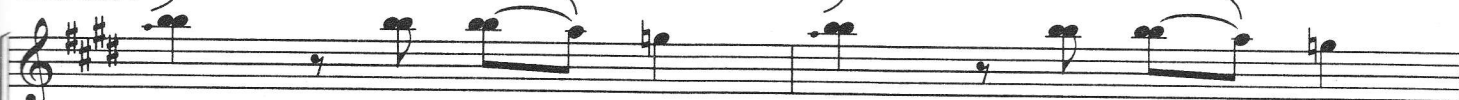
harm. -----

**Guitar Solo:**

w/Rhy. Fig. 3 (Elec. Gtrs. 2 &amp; 3) 2 times



Elec. Gtr. 4



Chord diagrams: E5 (111), D5 (000xxx), E5 (111), D5 (000xxx), G5 (333) 5fr., A5 (111) 7fr., G5 (333) 5fr., D5 (000xxx).

Vocal lines: T (Treble), A (Alto), B (Bass). Fingerings: 12 14, (14), 12 14, (14), 12 14, (14), 12 14, (14), 12 14, (14), 12 14, (14), 12 14, (14), 12 14, (14).

## Chorus:

w/Rhy. Fig. 3 (Elec. Gtrs. 2 &amp; 3) 2 times

Chord diagrams: E5 (111), D5 (000xxx), E5 (111), D5 (000xxx), G5 (333) 5fr., E5 (111), D5 (000xxx), E5 (111), D5 (000xxx), G5 (333) 5fr.

Vocal line: Frail, the skin is dry and pale, the pain will nev - er

Chord diagrams: E5 (111), D5 (000xxx), E5 (111), D5 (000xxx), G5 (333) 5fr., A5 (111) 7fr., G5 (333) 5fr., D5 (000xxx).

Vocal line: fail. And so we go — back to the rem - e - dy.

Chord diagrams: E5 (111), D5 (000xxx), E5 (111), D5 (000xxx), G5 (333) 5fr., E5 (111), D5 (000xxx), E5 (111), D5 (000xxx), G5 (333) 5fr.

Vocal line: Clip the wings that get you high, just leave them where they

Chord diagrams: E5 (111), D5 (000xxx), E5 (111), D5 (000xxx), G5 (333) 5fr., A5 (111) 7fr., G5 (333) 5fr., D5 (000xxx), A5 (111) 7fr., G5 (333) 5fr.

Vocal line: lie. And tell your - self, — "You'll be the death of me." "You'll be the death of me."

1. 2.

Elec. Gtrs. 2 & 3

# RIGHT HERE

\*\*Baritone Gtrs. tune to:

⑥ = A $\flat$  ③ = D $\flat$

⑤ = E $\flat$  ② = E $\flat$

④ = A $\flat$  ① = A $\flat$

Acous. Gtrs. tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Words and Music by  
MICHAEL MUSHOK, AARON LEWIS,  
JOHN APRIL and JONATHAN WYSOCKI

Moderately  $\text{♩} = 110$

Intro:

Bsus



Asus2



Acous. Gtr. 1

*mf*  
hold throughout

TAB

\*\*Baritone Gtr. 1 (clean-tone)

*mp*  
hold throughout  
harm. -

TAB

\*Recording sounds a half step lower than written.

\*\*A baritone gtr. is a 6-string guitar tuned down a 4th.

Mike Mushok tunes down an additional half step, similar to DADGAD.

G6



F#7sus



Asus2



Bsus



TAB

(harm.) -

TAB





Asus 2

The image shows a musical score for a song. The title 'Asus 2' is written in a decorative font at the top right. Below it is a guitar chord diagram for the Asus 2 chord, which is a D major chord with the second string open. The diagram shows a D major triad (D, F#, A) on strings 1, 2, and 4, with the second string open. The fretboard is numbered 1 to 5. The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are written below the staff, aligned with the notes. The lyrics are: 'I've got some imperfections but And you're so independent,'. The word 'And' is on a new line. The word 'independent' is split as 'in - de - pen - dent,'.

I've got some im - per - fec - tions but  
And you're so in - de - pen - dent,

how can you collect them all and throw  
just re - fuse to bend so I keep bend -

§ Chorus:

**Riff A** (*Baritone Gtr. 3*) 4 times, simile on D.S.

Dsus 2

F#7sus      Asus2      Dsus2

them in my face? }  
ing till I break. But you al -

[illegible]

**\*Baritone Gtr. 2 (w/dist.) dbld.**

P.M. - - - - -

\*Composite arrangement.

### Riff A

**Baritone Gtr. 3** (*w/dist.*)

**end Riff A**

mf  
trem. pick

T	14	12	14	12	12	9	10	10	12
A									
B	14	12	14	12	12	9	10	10	12

*trem. pick*

F#m7 B7sus

- ways find a way to keep me right

P.M. - - - - -

TAB

4 2 2 2 2 4 2 2 2 2 0 0 4 4 4 2 2 2 2 0 0 4 4 4 2 2 2 2 0 0 4 4 4 2 2 2 2 0

**w/Rhy. Fig. 2** (*Baritone Gtr. 2*)  $2\frac{3}{4}$  times, simile

G<sup>6</sup> Dsus 2 F#m7

— here wait - ing. You al - ways find — the words — to say —

end Rhy. Fig. 2

P.M. — — — — —

TAB

5 3 3 3 3 5 3 3 3 3

B7sus                      G<sup>6</sup><sub>9</sub>                      Dsus2

—          to keep me          right — here          wait - ing.

(3.) And if I chose

F#m7                      B7sus                      G<sup>9</sup>

— to walk — a - way, — I'd still be right — here wait - ing }  
— to walk — a - way, — would you be right — here wait - ing? }

search - ing for \_\_\_\_\_ the things \_\_\_\_\_ to say \_\_\_\_\_ to keep {you  
me} right

1.

G5 A5 Bm

— here wait - ing. —

Baritone Gtr. 2

TAB

5 5 7 7 9 9 7

5 5 7 7 9 9 7

3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

**Baritone Gtr. 1**

*mf*  
w/slight P.M. throughout

**T  
A  
B**

2. *Bridge:*

G5 A5 B5 G5 B5 G5

— here wait - ing. — I've made a — com - mit - ment, —

**Baritone Gtr. 2**


*Cont. rhy. simile*

T	5	5	5	5	7	7	7	7	9	9	9	5
A	5	5	5	5	7	7	7	7	9	9	9	5
B	3	3	3	3	5	5	5	5	7	7	7	3

B5 G5 B5 G5 B5 G5

I'm will - ing to bleed for you. I

B5 G5 B5 G5 B5 G5



need - ed ful - fill - ment, I found what I need in you.

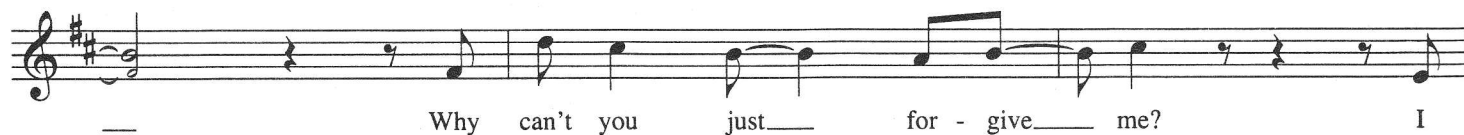
## Verse 3:

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

Bsus



Asus 2



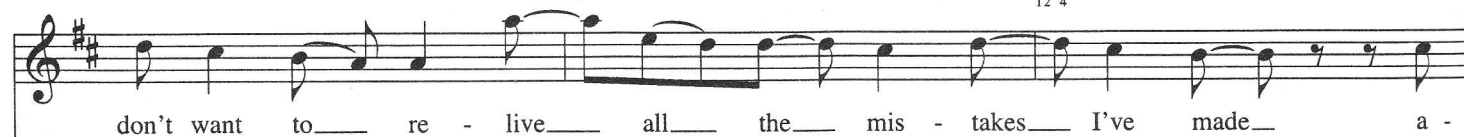
G6



F#7sus

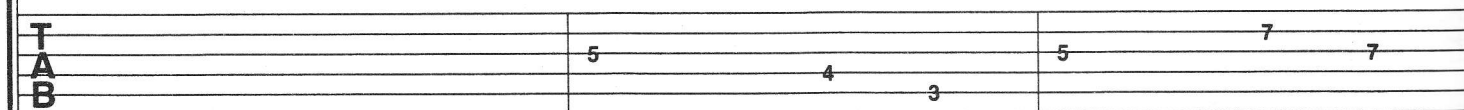


Asus 2



Baritone Gtr. 1

*mp*  
hold throughout  
harm. -----

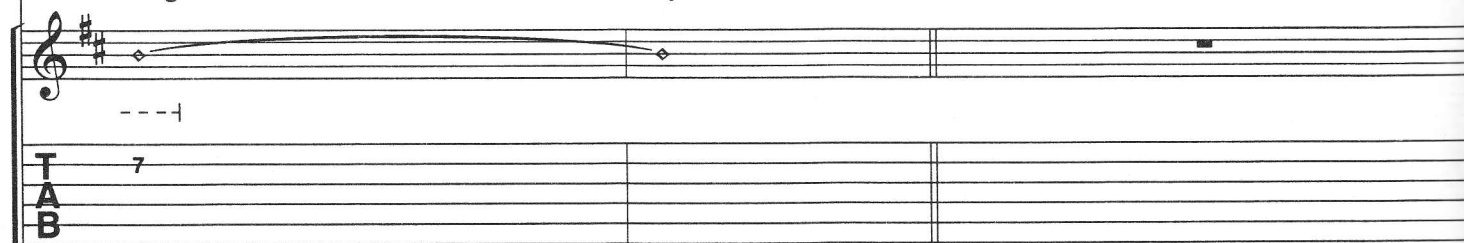
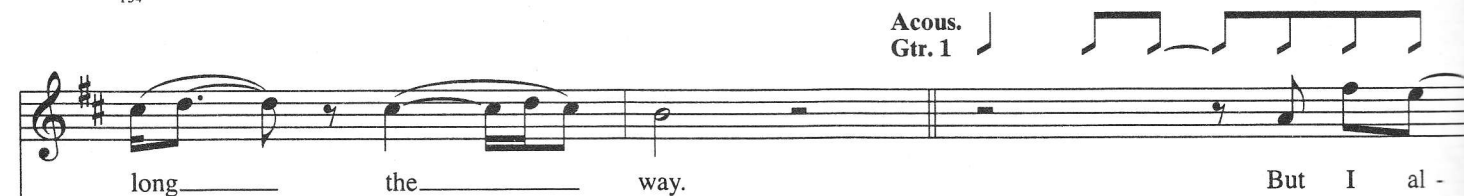


## Chorus:

D6sus 2



Bsus

Acous.  
Gtr. 1

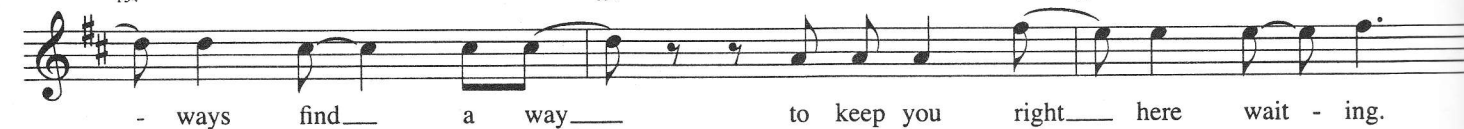
F#7sus



Bsus



G6



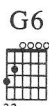
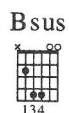
D6sus 2



F#7sus







*D.S. § al Coda*

**Acous.**  
**Gtr. 1**



— to keep you right — here wait - ing.

  
*Coda*

G5

A5

Bm

— here wait - ing. —

**Baritone Gtr. 2**

Example 3-1

Example 3-1

5 5 3 3 3 3 5 3 3 3 3 7 7 5 5 5 5 5 5 5 5 9 9 7

Baritone Gtr. 1

w/slight P.M. throughout

**TAB**

9 0 7 9 0 7 0 9 0 7 9 0 7 0

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in the key of D major (two sharps) and 4/4 time. It begins with a whole note chord of D4, F#4, and A4, which is sustained across the entire system. The guitar tablature staff is empty, indicating that the guitar part is to be played in open position, following the natural harmonics of the strings.

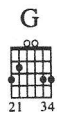
[illegible]

# ROCKSTAR

Lyrics by CHAD KROEGER  
Music by NICKELBACK

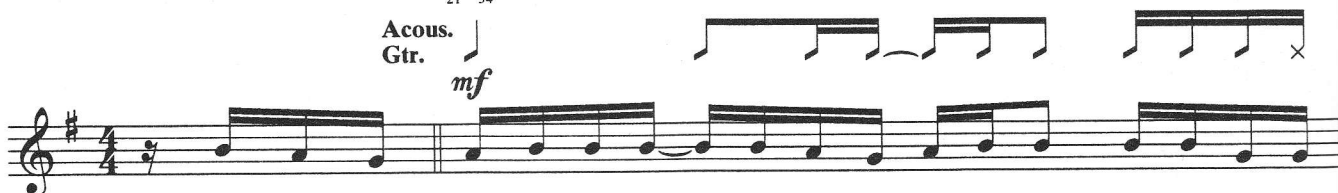
Moderately slow ♩ = 76

Verse 1:

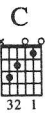


Acous.  
Gtr.

*mf*



I'm through with stand-ing in line\_\_\_ to clubs I'll nev-er get in, it's like the



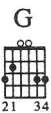
*Cont. rhy. simile*



bot-tom of the ninth and I'm nev-er gon-na win. This



life has-n't turned out quite\_\_\_ the way I want it to be\_\_\_



— (Tell me what you want.) I want a brand-new house on an ep-i-sode of Cribs, and a



bath-room I\_\_\_ can play base-ball\_\_\_ in\_\_\_ And a



king-size tub big e-nough for ten\_\_\_ plus me\_\_\_

## Verses 2 &amp; 3:

G



8



— (Go for what you need.)

2. I'll need a,

a cred-it card that's got— no lim - it and a

3. See additional lyrics

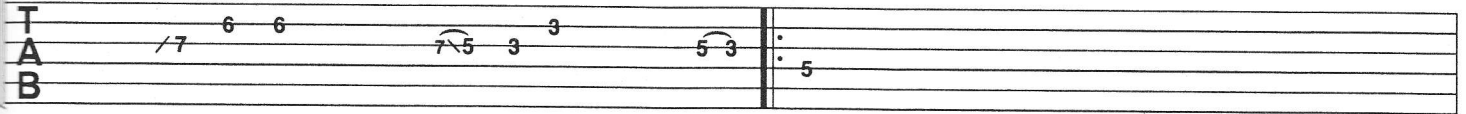
G



21

34

Elec. Gtr. 1

*mf*

C



10



big black jet with a bath - room in— it. Gon-na join the mile\_ high club at thir-ty-sev-en thou-sand feet...

F



13

4211

G

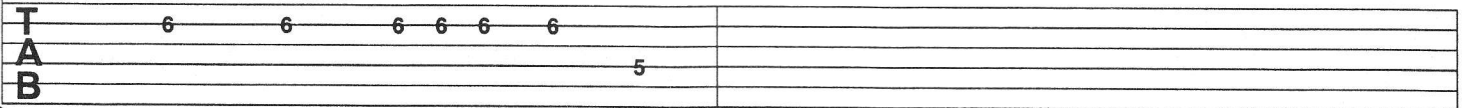
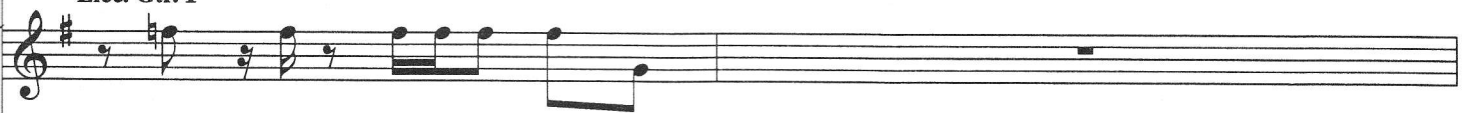


12



— (Been there, done that.) I want a new tour bus full of old gui - tars,— my own

Elec. Gtr. 1



C



14



star on Hol-ly-wood Bou - le - vard.— Some-where\_ be-tween Cher and James\_ Dean is fine for me...

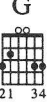
F



13

4211


**G**



16

(So, how you gon - na do it?) I'm gon - na


**Elec. Gtr. 1**




**TAB**

8 6 7 5 3 5 3 3 5

**Bbsus 2**



**C**



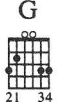
17

**Acous. Gtr.**

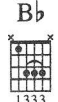
trade this life for for - tune and fame, I'd e-ven cut my hair and change my name. 'Cause we

**Chorus:**

**G**



**Bb**



19 *Acous. Gtr. resume rhy. fig. simile*

all just wan-na be big rock-stars and live in hill - top hous-es driv-ing fif - teen cars. The

**\*Elec. Gtr. 2**

**Rhy. Fig. 1**

*mf*




**TAB**

5 3 5 3 5 3 5 3 5

**\*Elec. Gtr. 3**

**Rhy. Fig. 1A**

*mf*



**TAB**

T	12	12	12	12	x	12	12	12	12	x	3	3	3	3	x	3	3	3	3	x
A	12	12	12	12	x	12	12	12	12	x	3	3	3	3	x	3	3	3	3	x
B	10	10	10	10	x	10	10	10	10	x	1	1	1	1	x	1	1	1	1	x

\*Elec. Gtrs. 2 & 3 tacet 1st 4 meas., 3rd time only.

21

C

E $\flat$  6fr.

F

girls come eas - y and the drugs come cheap. We'll all stay skin-ny 'cause we just won't eat. — And we'll

end Rhy. Fig. 1A

end Rhy. Fig. 1A

**w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3)\***

hang out in the cool - est bars, \_\_\_\_\_ in the V. I. P. with the mov - ie stars. \_\_\_\_\_ Ev - 'ry

\*Re-enter here at D.S.

good gold dig - ger's gon - na wind up there, ev - 'ry Play - boy bun - ny with her bleach - blonde hair.

And we'll.

1. **B $\flat$**  **C** **G**

27

Hey, — hey, — I wan-na be a rock - star. —

**Elec. Gtr. 3**

**TAB**

3	5	12	12	12	12	12	12	12	0
3	5	12	12	12	12	12	12	12	0
1	3	10	10	10	10	10	10	10	



B♭sus2



C



G

Acous.  
Gtr.

29

Hey, hey, I wan-na be a rock - star. 3. I wan-na be

T 3 5 12  
A 3 5 12  
B 1 3 10

2. 3.

w/Rhy. Figs. 1 (Elec. Gtr. 2) &amp; 1A (Elec. Gtr. 3)

G



31

hide out in the pri - vate rooms with the

B♭



32

lat - est dic - tion - ar - y and to - day's who's who. They'll

C



33

get you an - y - thing with that e - vil smile. Ev - 'ry -

E♭



34

F



bod - y's got a drug deal - er on speed di - al.

To Coda

35

B $\flat$  C G

Hey, — hey — I wan - na be a rock - star. — I'm gon - na

Elec. Gtr. 3

Elec. Gtr. 3

T A B

3 5 12

3 5 12

1 3 10

## Bridge:

37

E $\flat$  B $\flat$

6fr.

sing those songs that of-fend the cen - sors. Gon-na pop my pills from a Pez dis - pen - ser. Get

Elec. Gtr. 3

T A B

8 8 8 8 8 8 8 8 8 8 8 X

8 8 8 8 8 8 8 8 8 8 8 X

6 6 6 6 6 6 6 6 6 6 6 X

3 3 3 3 3 3 3 3 3 3 3 X

3 3 3 3 3 3 3 3 3 3 3 X

1 1 1 1 1 1 1 1 1 1 1 X

39

E $\flat$  C

6fr.

Acous. Gtr.

washed - up sing - ers writ - ing all my songs. Lip sync 'em ev - 'ry night so I don't

Elec. Gtr. 3

T A B

8 8 8 8 8 8 8 8 8 8 8 X

8 8 8 8 8 8 8 8 8 8 8 X


6 6 6 6 6 6 6 6 6 6 6 X

5 5 3

D.S.  $\text{\textcircled{X}}$  al Coda

41

F




get 'em wrong. Well, we

T 3  
A 3  
B 1

Coda

42


B $\flat$



C



G



Hey, hey, I wan - na be a rock - star.

Elec. Gtr. 3

T 3  
A 3  
B 1

12	12	12	12	12	12	12	0
12	12	12	12	12	12	12	0
10	10	10	10	10	10	10	

Elec. Gtrs. tacet

B $\flat$ sus 2



C



G



Acous. Gtr.

44

Hey, hey, I wan - na be a rock - star.

## Verse 3:

I wanna be great like Elvis, without the tassels,  
 Hire eight bodyguards who love to beat up assholes.  
 Sign a couple autographs so I can eat my meals for free. (*I'll have the quesadilla, ha, ha.*)  
 I'm gonna dress my ass with the latest fashion,  
 Get a front door key to the Playboy mansion.  
 Gonna date a centerfold that loves to blow my money for me. (*So how ya gonna do it?*)  
 I'm gonna trade this life for fortune and fame,  
 I'd even cut my hair and change my name.  
 (To Chorus:)

# SEABEAST

All gtrs. tuned down 1 whole step:

⑥ = D    ③ = F  
 ⑤ = G    ② = A  
 ④ = C    ① = D

Words and Music by  
 MASTODON

**Moderately** ♩ = 132

*Intro:*

Bm(b5)

D6(b5)

**Elec. Gtr. 1**  
 (clean-tone)

**Rhy. Fig. 1**

\*Recording sounds one whole step lower than written.

**w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times**

Bm(b5)

D6(b5)

Bm(b5)

D6(b5)

**Elec. Gtr. 2**  
 (clean-tone)

**Rhy. Fig. 1A**

Bm(b5)

D6(b5)

Bm(b5)

D6(b5)

**end Rhy. Fig. 1A**

**Verse:**

11

G5 Bb5 F#5 A5 F#5 G5 Bb5

1. If I stand a - round and I watch them drown in pool of gray. \_\_\_\_\_  
 2. Dear Miss Quee - queg, you have been in - formed your life's been saved. \_\_\_\_\_  
 3. There's an o - pen wound placed up - on my heart in an - ger's rage. \_\_\_\_\_

Elec. Gtrs. 1 & 2 (w/dist.)  
 Rhy. Fig. 2

*f*

TAB

5 8 8 8 8 4 7 7 4 5 5 5 5 8 8 8  
 3 6 6 6 6 2 5 5 2 3 3 3 3 6 6 6

13

G5 Bb5 F#5 A5 G5 Bb5 F#5 G5 Bb5 F#5 A5

When we dive in, I can sure - ly  
 You are not a black - heart - ed vi - cious  
 If we o - pen up a spir - it,

TAB

5 8 0 4 7 0 5 8 0 4 5 8 8 8 8 4 7 7  
 3 6 0 2 5 0 3 6 0 2 3 6 6 6 6 2 5 5

15

F#5 G5 Bb5 G5 Bb5 F#5 A5 G5 Bb5 F#5

say there's feud with force. \_\_\_\_\_  
 mess, so it's been claimed. \_\_\_\_\_  
 it's a spir - it that can bleed. \_\_\_\_\_

A -  
 end Rhy. Fig. 2

TAB

4 5 5 5 5 8 8 8 0 5 8 0 4 7 0 5 8 0 4  
 2 3 3 3 3 6 6 6 0 3 6 0 2 5 0 3 6 0 2



## w/Rhy. Fig. 2 (Elec. Gtr. 1)

17 G5 Bb5 F#5 A5 F#5 G5 Bb5

Am I in your way? Please knock me down, can I help you in?  
 If this is the beast pull - ing us towards the east with might - y waves,  
 hab, the lead - ing lad, we can trust his ob - ses - sion car - ries them.

## Elec. Gtr. 2

TAB

5	8	8	8	8	1	4	4	1	2	2	2	2	2	5	5	5	0
3	6	6	6	6	2	5	5	2	3	3	3	3	3	6	6	6	0

19 G5 Bb5 F#5 A5 G5 Bb5 F#5 G5 Bb5 F#5 A5

When I'm not a - round let us all be  
 let us look in - side and pull out all our  
 Meet us at the tem - ple heal - ing all the

TAB

5	8	0	4	7	0	5	8	0	4	5	8	8	8	8	8	1	4	4
3	6	0	2	5	0	3	6	0	2	3	6	6	6	6	6	2	5	5

21 F#5 G5 Bb5 G5 Bb5 F#5 A5 G5 Bb5 F#5

found in cer - tain ways.  
 pride, it's up to us.  
 crip - pled, don't for - get the maimed.

TAB

1	2	2	2	2	5	5	5	0	5	8	0	4	7	0	5	8	0	4
2	3	3	3	3	6	6	6	0	3	6	0	2	5	0	3	6	0	2

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

w/Rhy. Fig. 1A (Elec. Gtr. 2)

23 Bm(b5) D6(b5) Bm(b5) D6(b5) Bm(b5) D6(b5) Bm(b5) D6(b5)

2.

G5 Bb5 F#5 A5

G5 Bb5

F#5

G5 Bb5

F#5 A5

G5 Bb5

F#5

Elec. Gtr. 2

Elec. Gtrs. 1 &amp; 2

31

TAB

To Next Strain  
(To Chorus:)

3.

G5 Bb5 F#5 A5 G5 Bb5 F#5

G5 Bb5 F#5 A5 G5 Bb5

G5 Bb5 F#5 A5 G5 Bb5

Elec. Gtrs. 1 &amp; 2

33

TAB

Chorus:

36

E5

F5

E5

D5

E5

F5

E5

D5

Hold - ing  
Low - erpasts  
soulin  
sent with

Elec. Gtr. 1

TAB

Elec. Gtr. 2 Rhy. Fig. 3

TAB

38 E5 F5 E5 D5 E5 F5 E5 D5

ash gifts black of fer - ing. earth.

TAB

9	9	9	10	10	10	9	7	9	10	10	10	9	7		
7	0	7	0	7	8	8	8	7	5	7	8	8	8	7	5

end Rhy. Fig. 3

TAB

9	9	9	10	10	10	9	7	9	10	10	10	9	7		
7	0	7	0	7	8	8	8	7	5	7	8	8	8	7	5

w/Rhy. Fig. 3 (Elec. Gtr. 2)

40 E5 F5 E5 D5 E5 F5 E5 D5 E5

Bound by roots, roots in - to sand, grow towards the  
Teeth of hope trav - el with child laid next to

TAB

13	13	13	14	14	14	13	11	13	14	14	14	13	11	13	13
11	0	11	0	11	12	12	12	11	9	11	12	12	12	11	9

1. D.S. 2.

43 F5 E5 D5 E5 F5 E5 D5 F5 E5 D5 E5 F5 E5 D5

giv - er. moth - er.

TAB

13	14	14	14	13	11	13	14	14	14	13	11	13	14	14	14	13	11
11	12	12	12	11	9	11	12	12	12	11	9	11	12	12	12	11	9

*Interlude:*

Elec. Gtr. 1

45

E5

F5

E5 D5 E5 F5

E5 D5

TAB

Elec. Gtr. 2

TAB

E5

F5

E5 D5 E5 F5

E5 D5

47

TAB

TAB

*Outro:*

F5 E5

F5 D5 F5 F5 E5

F5 D5 A5

Elec. Gtrs. 1 & 2

49

Elec. Gtr. 1 ---

Elec. Gtr. 2 ---

TAB





# SAVIN' ME

Lyrics by CHAD KROEGER  
Music by NICKELBACK

\*All gtrs. in Drop D, down one whole step:

⑥ = C    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

**Moderately** ♩ = 82

*Intro:*

$$\mathbb{B}\flat\mathbf{maj}_7^6 \quad \mathbf{F}\mathbf{sus}2 \quad \mathbf{G}\mathbf{sus}2 \quad \mathbf{Dm}(4) \quad \mathbb{B}\flat\mathbf{maj}_7^6 \quad \mathbf{F}\mathbf{sus}2 \quad \mathbf{G}\mathbf{sus}2$$

**Acous. Gtr. 1**

### Rhy. Fig. 1

end Rhy. Fig. 1

*mf*  
*hold throughout*

**TAB**

7 0 7 7 7 0 7 0 7 0 7 0 7 0 7 0

8 0 3 3 5 0 0 8 8 0 3 3 5 5 5

\*Recording sounds a whole step lower than written.

*Verse:*

**w/Rhy. Fig. 1** (*Acous. Gtr. 1*) 1 3/4 times, simile

$B\flat maj_7^6$	$Fsus2$	$Gsus2$	$Dm(4)$
------------------	---------	---------	---------

1. Pris - on      gates\_\_    won't    o - pen up\_\_    for me,      on these hands and knees    I'm crawl - in'.

2. Heav-en's    gates\_\_    won't    o - pen up\_\_    for me    with these bro - ken wings    I'm fall - in'. And

B♭maj <sup>6</sup> <sub>7</sub>	Fsus2	Gsus2	B♭maj <sup>6</sup> <sub>7</sub>	Fsus2
---------------------------------	-------	-------	---------------------------------	-------

Oh, I reach\_\_ for you.\_\_ Well, I'm ter - ri - fied\_\_ of these four walls, these  
all I see\_\_ is you.\_\_ These cit - y walls\_\_ ain't got no love for me.

Gsus2                      Dm(4)                      Bbmaj<sup>6</sup><sub>7</sub>                      Fsus2

10

Musical notation for exercise 10, measures 1-2. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). Measure 1 contains a half note G4, a half note A4, a half note B4, and a half note C5, all beamed together. Measure 2 contains a half note D5, a half note E5, a half note F5, and a half note G5, all beamed together. The exercise is marked with a '10' at the beginning.

i - ron bars\_\_\_ can't hold my soul in. All I need\_\_\_ is you\_\_\_  
I'm on\_\_\_ the ledge of the eigh - teenth sto - ry. And all I scream\_\_\_ for you\_\_\_

12

Gm Bbmaj<sup>6</sup> Fsus2 Gm

And oh, I scream for you.  
all I need from you.

Come, please, I'm call-in'. Hur - ry, I'm fall-in',

Acous. Gtr. 1

5 8 0 3 3 7 0 7 5

## Chorus:

Acous. Gtr. 1 Rhy. Fig. 2

Dm 5fr. 13421 F 34211 C 3fr. 12341 Gm 3fr. 234111

15

I'm fall-in'. Show me what it's like and to be the last one stand-ing

18

teach me wrong from right. And I'll show you what I can be.

20







Bb 1333 F 34211 Gm 3fr. 234111 Dm 5fr. 13421 F 34211

say it for me, say it to me and I'll leave this life be - hind me.

Elec. Gtr. 1 (w/dist.)

mf

8 8 8 8 3 3 3 3 5 5 5 5 5 5 7 10 10 8

1.    2.   

end Rhy. Fig. 2

22

Say it if it's worth sav - ing me. \_\_\_\_\_ Say it if it's worth sav - ing me. \_\_\_\_\_

TAB

## Guitar Solo:

25

Hur - ry. I'm fall - in'.

Elec. Gtr. 2 (w/dist.)

*mf*

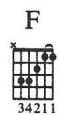
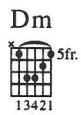
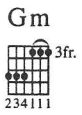
1/2 1/2 1/2

TAB

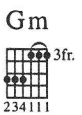
## Elec. Gtr. 1 (w/dist.)

## Elec. Gtr. 1

TAB



27



29

Gm



Dm



F



Bb



F



Gm



31

T  
A  
B

12 12 12 12 15 12 14 12 14 12 15 12/14 14 14 14/15 15 15 17 (17) 15 17 18

T  
A  
B

5 5 5 5 5 5 7 10 8 8 8 8 8 8 3 3 5

Bbmaj<sup>6</sup><sub>7</sub>

Fsus2

Gsus2

Dm(4)

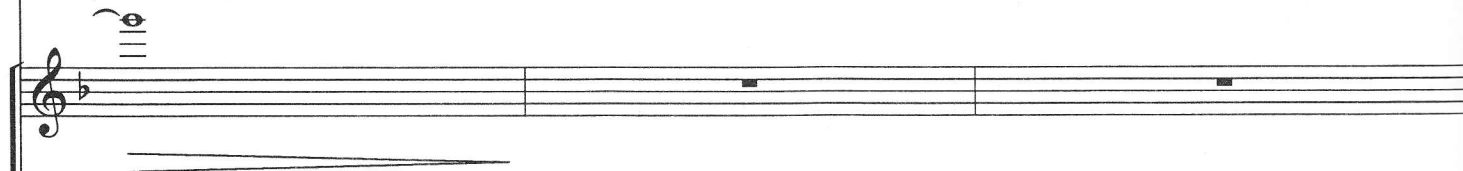
Bbmaj<sup>6</sup><sub>7</sub>

Fsus2

34



And all I need— is you.—

T  
A  
B

Acous. Gtr. 1



*mf*  
hold throughout

T  
A  
B

7 0 7 0 7 7 0 7 0 0 8 7 0 7 0 7



TAB

5 8 7 0 7 0 7 5

*Chorus:*

**w/Rhy. Fig. 2** (*Acous. Gtr. 1*) *simile*

[illegible][illegible]

45

B $\flat$  F Gm Dm F

1333 34211 234111 13421 34211

say it for me, say it to me and I'll leave this life be - hind me.

TAB

8	8	8	8	3	3	3	3	5	5	5	5	5	5	7	10
8	8	8	8	3	3	3	3	5	5	5	5	5	5	7	10
8	8	8	8	3	3	3	3	5	5	5	5	5	5	7	10

47

B $\flat$  F Gm

1333 34211 234111

Say it if it's worth sav - ing me. Hur - ry, I'm fall - in'.

TAB

8	8	8	8	3	3	5	5	5	5	5	5	5	5	5	5
8	8	8	8	3	3	5	5	5	5	5	5	5	5	5	5
8	8	8	8	3	3	5	5	5	5	5	5	5	5	5	5

49

B $\flat$  F Gm Dm F

1333 34211 234111 13421 34211

say it for me, say it to me and I'll leave this life be - hind me.

TAB

8	8	8	8	3	3	3	3	5	5	5	5	5	5	7	10
8	8	8	8	3	3	3	3	5	5	5	5	5	5	7	10
8	8	8	8	3	3	3	3	5	5	5	5	5	5	7	10

Bb



F



Gm



Bbmaj7

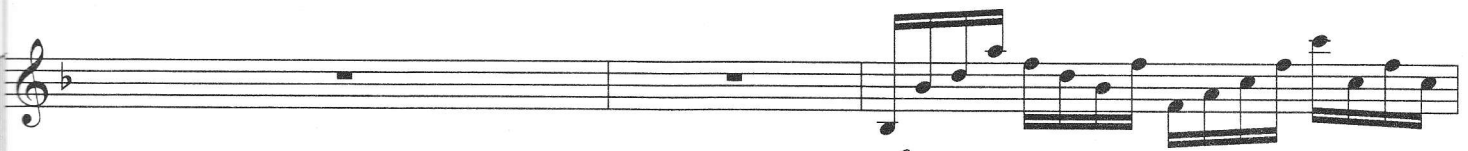
F

Acous.  
Gtr. 1

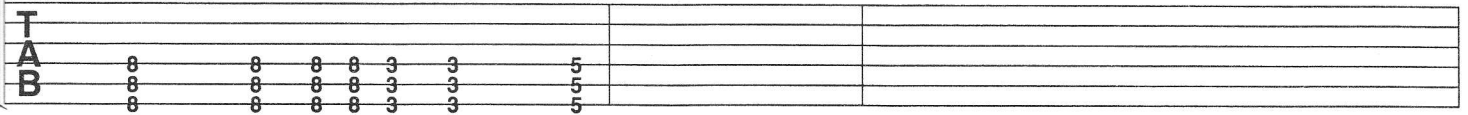
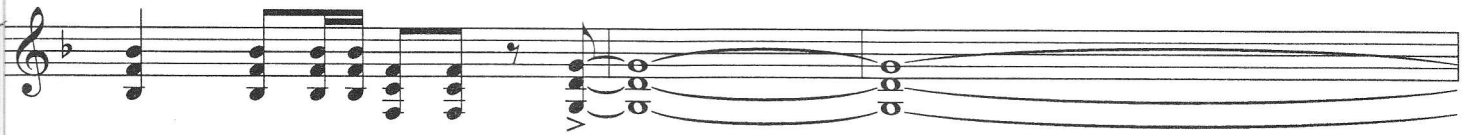
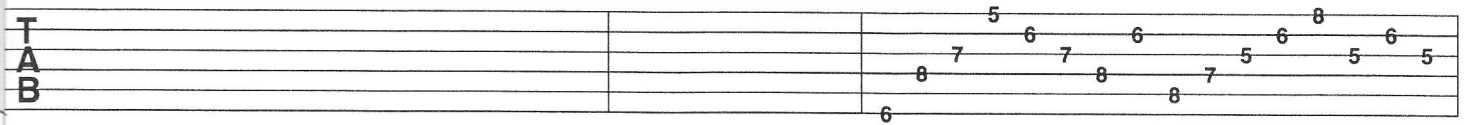


Say it if it's worth sav - ing me. —

Piano (arr. for gtr.)



*mf*  
hold throughout



Gsus

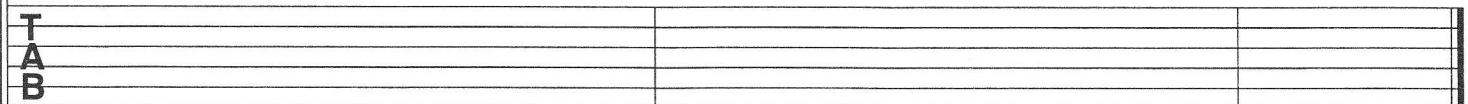
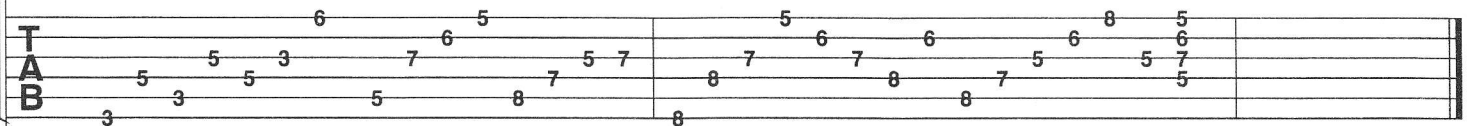
Dm

F

Bbmaj7

F

G9



# STRICKEN

\*All gtrs. in Drop D, down one whole step:

⑥ = C    ③ = F  
 ⑤ = G    ② = A  
 ④ = C    ① = D

Words and Music by  
 DAVID DRAIMAN,  
 DAN DONEGAN  
 and MIKE WENGREN

Moderately ♩ = 88

Intro:

D5 F5 D5 B♭5 A5 F5 G5 F5 A♭5 D5  
 Elec. Gtrs. 1 & 2 (w/dist.)

\*Recording sounds a whole step lower than written.

1. **Elec. Gtr. 1** **A5**

2. **Fill 2-** **Elec. Gtr. 1** **A5**

**Elec. Gtr. 2**

**Elec. Gtr. 2**

**TAB**

9 9 9 10 10 10 9 : 10 10 10 12 12 12 14 14 9 9 9 10 10 10 9

7 7 7 8 8 8 7 0 : 8 8 8 10 10 10 12 12 7 7 7 8 8 8 7 0

3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 : 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7

3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 : 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7

3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 0 : 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 0

**Verse:**

**D5**

**F5**

1.3. You walk on like a wom-an in suf-fer-ing,  
2. You don't know what your pow-er has done to me,

won't e-ven both-er now to tell\_\_ me\_\_ why.  
I wan-na know if I heal\_\_ in\_\_ side.

**Elec. Gtr. 1 on D.S.**

**TAB**

12 10 12

**Elec. Gtrs. 1 & 2**  
**Rhy. Fig. 1**

w/slight P.M.-

**TAB**

0 0 0 0 0 0 0 0 3 5 0 : 0 0 0 0 0 0 0 3 5 0 3 3 0



w/Fill 1 (Elec. Gtr. 1) simile

8 D5 F5 A5

You come a-lone, let-ting all of us sa-vor the mo - ment, leav-ing me bro - ken an-oth-er time.  
I can't go on with the hol-o-caust a-bout to hap - pen, see-ing you laugh - ing an-oth-er time.

end Rhy. Fig. 1

TAB

0 0 0 0 0 0 0 0 3 5 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 0

w/Rhy. Fig. 1 (Elec. Gtrs. 1 &amp; 2) simile

10 D5 F5

You come on like a blood-stained hur - ri - cane. Leave me a-lone, let me be this\_\_ time.  
You'll ne-ver know why your face has haunt-ed me. My ver - y soul has to bleed this\_\_ time.

w/Fill 2 (Elec. Gtr. 1) simile

12 D5 F5 A5

You car - ry on like a ho - ly man, pushing re - demp - tion. I don't wan-na men - tion the rea-son I }  
An-oth-er hole in the wall of my in - ner de - fens - es, leav-ing me breath-less, the rea-son I }

Chorus:

14 D5 F5 Bb5 Bb(b5) D5 G5 Bb5 C5

know\_\_ that I am strick - en\_\_ and can't let\_\_ you\_\_

Elec. Gtrs. 1 &amp; 2

TAB

2 10 8 8 8 8 8 7 7 7 2 5 8 8 8 8 10 10 10

0 8 8 8 8 8 8 8 8 0 5 8 8 8 8 10 10 10

0 8 8 8 8 8 8 8 8 0 5 8 8 8 8 10 10 10

Elec. Gtrs. 1 &amp; 2 on D.S.

hold throughout

TAB

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 3 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 3

0 1 1 1 1 1 1 1 1 0 1 1 1 1 1 1 1 1





26 2.  
D5

run.

TAB

28

In - to the a - byss will I

TAB

30

Guitar Solo:

Bb5 Bb(b5) Bb5 Bb6 Bb(b5) Bb5 Bb6

run.  
Elec. Gtr. 3 (w/dist.)

mf

TAB

32

Elec. Gtrs. 1 & 2

TAB

32 D5

TAB

10 12 10 12 12 10 12 10 12 12 (12) 12 (12) 12 (12) 12 (12) 10 13

10 12 10 12 12 10 12 10 12 12 (12) 12 (12) 12 (12) 12 (12) 10 14

1/2 1/2 1/2 1/2 rake

TAB

3 2 0 0 3 2 0 0 3 2 0 0 3 2 0 0 3 2 0 0 3 2 0 0

3 2 0 0 3 2 0 0 3 2 0 0 3 2 0 0 3 2 0 0 3 2 0 0

34 Bb5 Bb(b5) Bb6 Bb(b5) Bb5 Bb(b5)

TAB

13 12 13 15 15 13 15 15 20 20 17 19 17 18 17 19

12 14 13 15 15 13 15 15 20 20 17 19 17 18 17 19

TAB

8 8 8 8 7 7 7 7 10 10 10 10 7 8 7

8 8 8 8 7 7 7 7 8 8 8 8 8 8 8





40 A5 G5 F5 E5 C5

Run! \_\_\_\_\_

TAB

10 10 10 10 10 10 9 10 9 13 10 13 10 13 12 10 12 (12) 10 10 12 10 12 10 12 10 9 10 9

TAB

7 7 7 7 7 7 7 7 7 7 5 5 5 5 3 3 2 2 5

42 Coda G5 G(b5)

to the a - byss will I run, in -

Elec. Gtrs. 1 & 2

TAB

5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 5

44 G5 G(b5) G6

to the a - byss I will run. I can't let you

TAB

5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 7 7 7 7 5 5

46

B $\flat$ 5 A5 F5 A $\flat$ 5 D5 B $\flat$ 5 A5 F5 D5

go.

TAB

3 0 0 0 8 7 0 0 3 0 0 0 0 3 6 0 3 0 0 8 7 0 0 3 0 0 0 0 0 0 0

48

B $\flat$ 5 A5 F5 A $\flat$ 5 D5 B $\flat$ 5 A5 F5 D5

Yes, I am strick - en\_ and can't let\_ you\_

TAB

3 0 0 8 7 0 0 3 0 0 0 0 3 6 0 3 0 0 8 7 0 0 3 0 0 0 0 0 0 0

50

B $\flat$ 5 A5 F5 A $\flat$ 5 D5 B $\flat$ 5 A5 F5 D5

go.

TAB

3 0 0 8 7 0 0 3 0 0 0 0 3 6 0 3 0 0 8 7 0 0 3 0 0 0 0 0 0 0

52

B $\flat$ 5 A5 F5 A $\flat$ 5 D5 B $\flat$ 5 A5 F5 D5

TAB

3 0 0 8 7 0 0 3 0 0 0 0 3 6 0 3 0 0 8 7 0 0 3 0 0 0 0 0 0 0

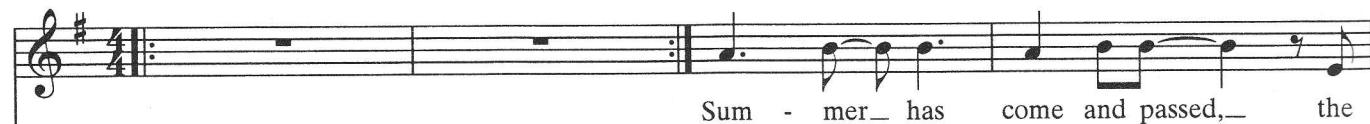
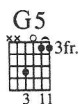
# WAKE ME UP WHEN SEPTEMBER ENDS

Moderately ♩ = 104

Words by BILLIE JOE  
Music by GREEN DAY

Intro:

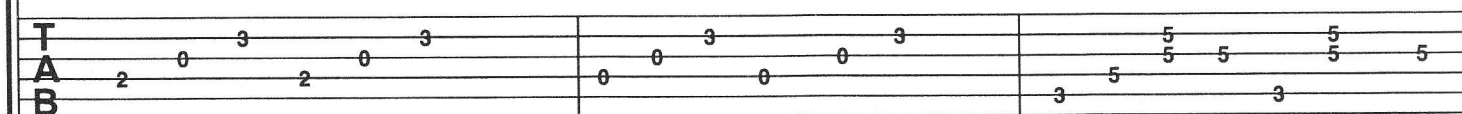
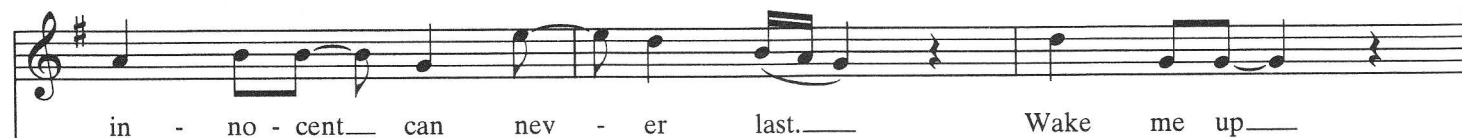
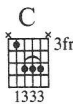
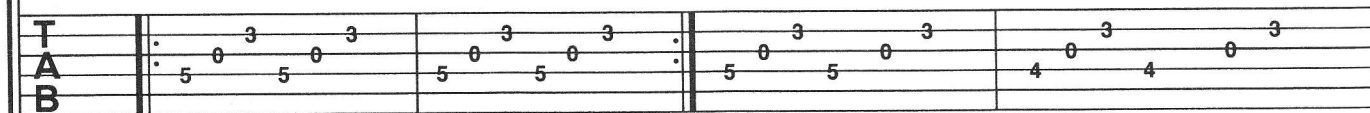
Verse 1:



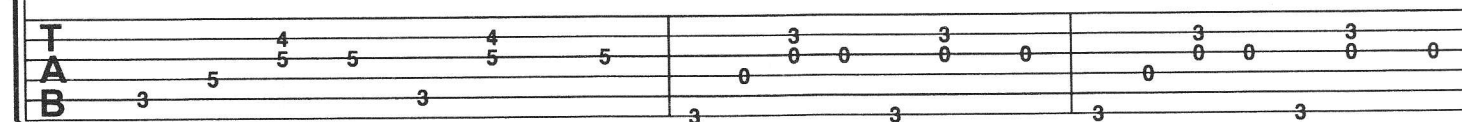
Acous. Gtr.

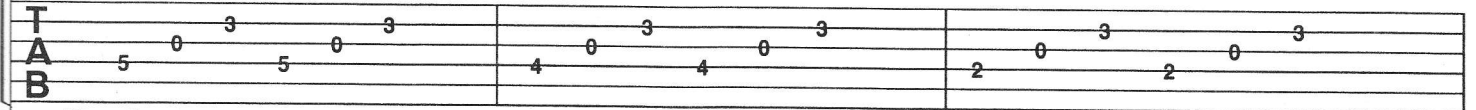
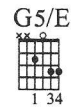
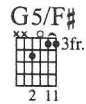
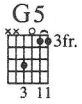
Rhy. Fig. 1

*mf* hold throughout

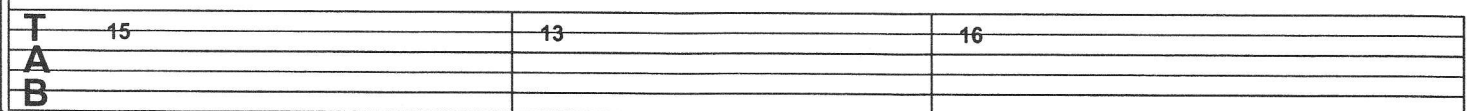
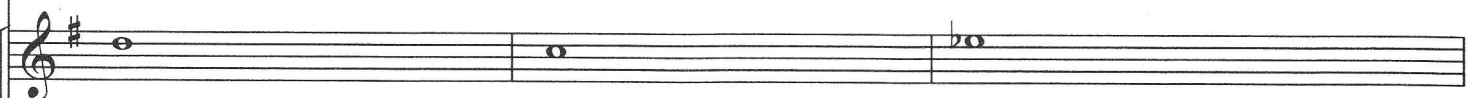
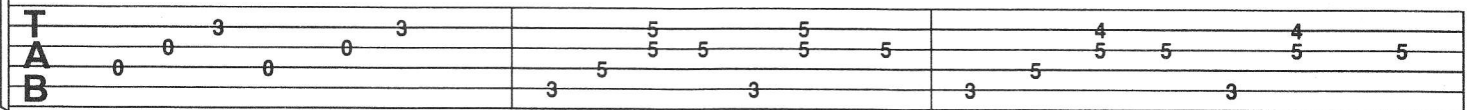
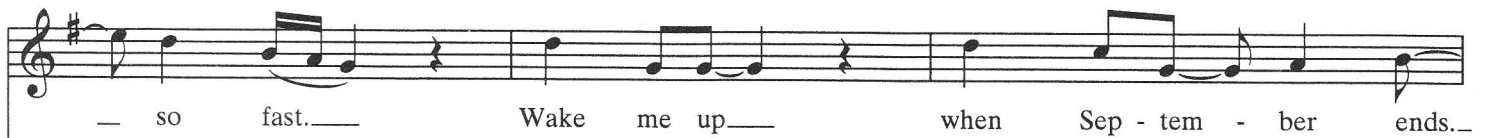
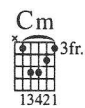
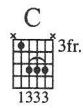
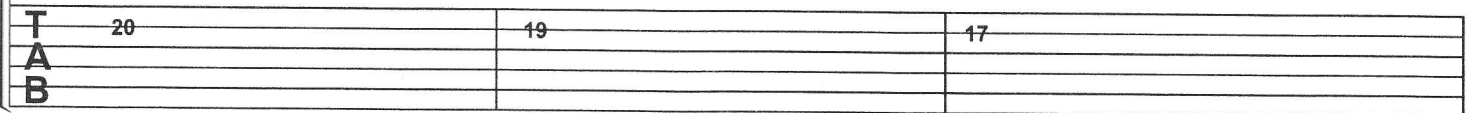
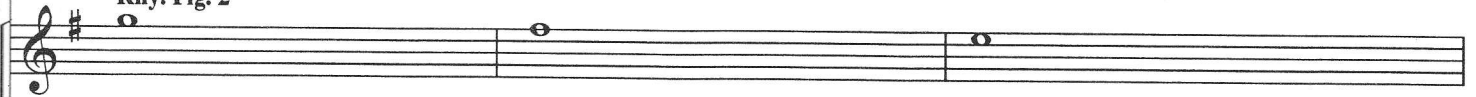


end Rhy. Fig. 1



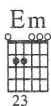
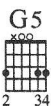


Elec. Gtr. 1  
8<sup>va</sup> throughout  
Rhy. Fig. 2





## Chorus:



Here comes the rain a - gain,

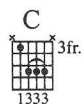
TAB

3 0 0 3 0 0 3 0 0 0 0 0 2 0 0 0 3 4 4 3 4 4

end Rhy. Fig. 2 Rhy. Fig. 3

TAB

20 17 16



fall - ing from the stars. Drenched in my

TAB

3 5 5 5 5 5 3 0 0 0 3 0 0 0 0 0 0 0 0

TAB

17 17 15 17

Bm



C



D



pain a - gain, be - com - ing who we are.

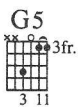
T 3 3 7 7 0  
A 4 4 4 4 5 5 5 5 5  
B 2 4 2 4 3 5 3 5 5

end Rhy. Fig. 3

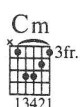
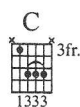
T 16 17 17 15  
A  
B

## Verse 2:

w/Rhy. Figs. 1 (Acous. Gtr.) &amp; 2 (Elec. Gtr. 1)

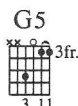


As my mem - o - ry rests, but nev - er for - gets what



I lost. Wake me up when Sep - tem - ber ends.

## Interlude:



Acous. Gtr.

Drums enter

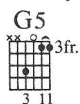
T 3 3 3 3  
A 5 0 5 0 5 0 5 0  
B

**Elec. Gtr. 2**

*mf* hold throughout

## Verse 3:

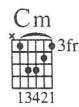
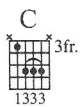
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times



Sum - mer\_ has come and passed, \_ the in - no - cent\_ can nev -




Elec. Gtr. 2

Rhy. Fig. 4



- er last. \_ Wake me up \_ when Sep - tem - ber ends. \_

[illegible]

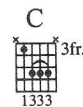
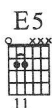
bells      a - gain, —      like      we did —      when      spring — be - gan. —

TAB: 4 0 3 4 0 3 | 2 0 3 2 0 3 | 0 0 3 0 0 3

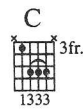
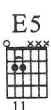
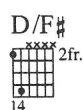
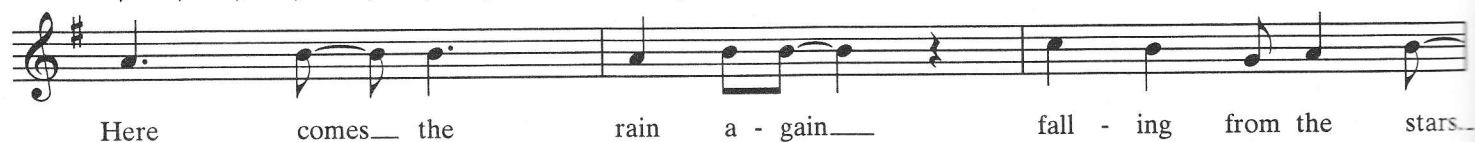
[illegible]

## Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 1)

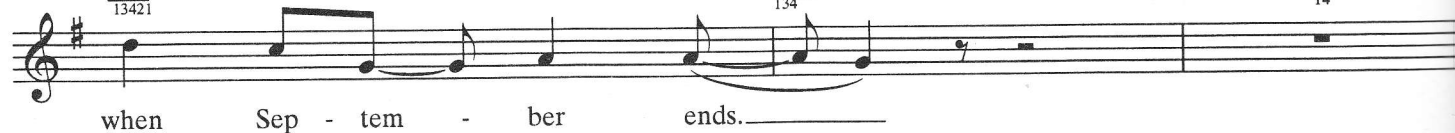
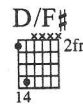
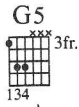
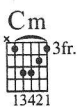
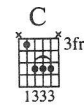
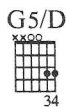
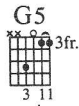
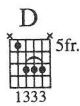


Elec. Gtr. 2 Cont. rhy. simile



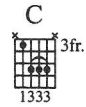
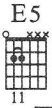
## Verse 4:

w/Rhy. Fig. 5 (Elec. Gtr. 2)





Guitar Solo:

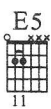
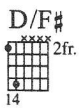
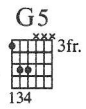


Elec. Gtr. 2

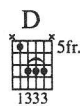
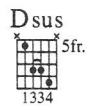
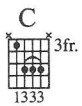
Elec. Gtr. 3

Cont. rhy. simile

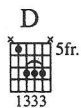
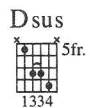
First system of guitar solo notation. It includes a treble clef staff with a key signature of one sharp (F#) and a dynamic marking of *f*. Below the staff is a tablature with three lines labeled T, A, and B. The tablature contains fret numbers: 8, 8, 7, 8, 8, 7, 8, 7, 7, 7, 7, 7, 7, 7, 8, 8, 8, 8, 8, 8.



Second system of guitar solo notation. It includes a treble clef staff with a key signature of one sharp (F#). Below the staff is a tablature with three lines labeled T, A, and B. The tablature contains fret numbers: 10, 8, 8, 8, 8, 10, 7, 7, 7, 7, 8, 8, 7, 8, 7, 7, 7, 7, 7, 7.



Third system of guitar solo notation. It includes a treble clef staff with a key signature of one sharp (F#). Below the staff is a tablature with three lines labeled T, A, and B. The tablature contains fret numbers: 8, 8, 8, 8, 8, 8, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10.



Fourth system of guitar solo notation. It includes a treble clef staff with a key signature of one sharp (F#). Below the staff is a tablature with three lines labeled T, A, and B. The tablature contains fret numbers: 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 7, 10, 7, 7, 7, 7, 7, 7, 7, 7.

*Interlude:*

G5



8<sup>va</sup> throughout

**Elec. Gtr. 1**

**Rhy. Fig. 6**

end Rhy. Fig. 6

Rny. Fig. 6

15 12 15 12 15 12 15 15

**Acous. Gtr.**

The Rose Tree

The Rose Tree

5 0 3 5 0 3 5 0 3 5 0 3

**Elec. Gtr. 3**

The musical notation for 'Rock On!' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of four quarter notes, each tied to the next, forming a continuous line. The notes are G4 (first space), A4 (second space), B4 (third space), and C5 (first line). The first note has a sharp sign above it. The title 'Rock On!' is written in a stylized font above the staff.

*Verse 5:*

**w/Rhy. Fig. 6** (*Elec. Gtr. 1*)

G5



G5/F#



G5/E







Sum - mer has come and passed, the in - no - cent can nev -

**Acous. Gtr.**

Acous. Gtr.

The image shows a musical score for an acoustic guitar. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a three-string guitar tablature (TAB) with strings labeled T (top), A (middle), and B (bottom). The music is divided into three measures. The first measure of the TAB shows fret numbers 5, 0, 3, 5, 0, 3. The second measure shows 4, 0, 3, 4, 0, 3. The third measure shows 2, 0, 3, 2, 0, 3.

**w/Rhy. Fig. 4** (*Elec. Gtr. 2*)








— so fast. — Wake me up — when Sep - tem - ber ends. —

**Elec. Gtr. 2**

*Cont. rhy. simile*

Wake me up — when Sep - tem - ber ends. —



Elec. Gtr. 2 

Wake me up — when Sep - tem - ber ends. —

# YOU AND ME

Words and Music by  
JUDE COLE and JASON WADE

Moderately slow  $\text{♩} = 52$

Intro:

G5 C2 D(4)/F# G/B

Acous. Gtr. *mf* hold throughout

TAB

Em7 Dsus C(9) C2

TAB

Verse:

G5 C2 D(4)/F# G/B

Acous. Gtr. cont. rhy. simile


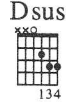
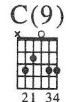
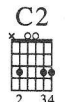
1. What day is it, \_\_\_\_\_ and in what month? \_\_\_\_\_ This  
2. All of the things \_\_\_\_\_ that I want to say \_\_\_\_\_

\*Elec. Gtr.

TAB

\*Elec. Gtr. 2nd time only.

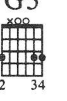
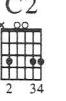
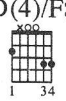
13

Em7  Dsus  C(9)  C2 

clock nev - er seemed so a - live.  
just are - n't com - ing out right. I'm

TAB

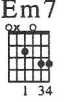
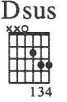
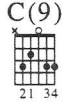
17

G5  C2  D(4)/F#  G/B 

I can't keep up, and I can't back down. I've been  
trip - ping on words, you got my head spin - ning. I

TAB

21

Em7  Dsus  C(9) 

los - ing so much time.  
don't know where to go from here. }

TAB



## Chorus:

25

C2

G

Am7

'Cause it's you and me and

TAB

29

C(9)

Em7

G

all of the peo - ple with noth - ing to do, —

TAB

33

Em7

D

G

Am7

noth - ing to { lose. — } And it's you and me — and

TAB

*Elec. Gtr. Cont. simile*

37

C(9)

Em7

G

all of the peo - ple, and I — don't know why — I

41

Em7

1. D

C(9)

can't keep my eyes off of you.

44

2

D

eyes off of you.

Elec. Gtr.

*mf*

TAB

0 2 4 0 4 0 4 0 4 0 4 0

48

G

Bridge:

Bm

Some - thing a - bout.

Elec. Gtr.

TAB

3 2 3 2 3 2 3 2 3 2 3 2

52

C

G

D

you now, I can't quite fig - ure out.

TAB

0 1 0 2 0 2 0 3 3 3 0 2 0 0

56

Em7

Am7

Ev - 'ry - thing she does is

TAB

60

D

Bm

beau - ti - ful. Ev - 'ry - thing she does is

TAB

64

Cm

right. 'Cause it's

TAB

## Chorus:

68

G

Am7

C(9)

Elec. Gtr. resume Chorus Fig. simile, 2nd time

you and me and all of the peo - ple with

72  1 34  21 34  1 34  132

noth - ing to do, — noth - ing to {lose. — } And it's  
prove. — }

76  21 34  2 1  21 34

you and me — and all of the peo - ple, and I —

80  1 34  21 34  1 34  132

— don't know why — I can't keep my eyes off of

84  132  2 34  2 34  1 34  1 34

eyes off of you. —

89  1 34  134  21 34  2 34

*Outro:*

93  2 34  2 34  1 34  1 34

What day is it, — and in what month? — This

97  1 34  134  21 34

clock nev - er seemed — so a - live. —

# STAND UP

All gtrs. are 7-string gtrs. tuned:

⑦ = A      ③ = G

⑥ = D      ② = B

⑤ = A    ① = E

④ = D

Words by CHRIS BROWN  
Music by TRAPT

**Moderately** ♩ = 80

*Intro:*

D5

C5

D5

C5

**Elec. Gtr. 1 (w/dist.) dbld.**

Elec. Gtr. 1 (w/dist.) *abld.*

The musical score for Electric Guitar 1 is written in 4/4 time with a key signature of one flat (Bb). The melodic line begins with a treble clef and a key signature of one flat. It starts with a whole note chord (Bb4, D5, F5) marked with a forte (*f*) dynamic. This is followed by a double bar line. The melody then consists of eighth notes: Bb4, D5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb14, C15, D15, E15, F15, G15, A15, Bb16, C17, D17, E17, F17, G17, A17, Bb18, C19, D19, E19, F19, G19, A19, Bb20, C21, D21, E21, F21, G21, A21, Bb22, C23, D23, E23, F23, G23, A23, Bb24, C25, D25, E25, F25, G25, A25, Bb26, C27, D27, E27, F27, G27, A27, Bb28, C29, D29, E29, F29, G29, A29, Bb30, C31, D31, E31, F31, G31, A31, Bb32, C33, D33, E33, F33, G33, A33, Bb34, C35, D35, E35, F35, G35, A35, Bb36, C37, D37, E37, F37, G37, A37, Bb38, C39, D39, E39, F39, G39, A39, Bb40, C41, D41, E41, F41, G41, A41, Bb42, C43, D43, E43, F43, G43, A43, Bb44, C45, D45, E45, F45, G45, A45, Bb46, C47, D47, E47, F47, G47, A47, Bb48, C49, D49, E49, F49, G49, A49, Bb50, C51, D51, E51, F51, G51, A51, Bb52, C53, D53, E53, F53, G53, A53, Bb54, C55, D55, E55, F55, G55, A55, Bb56, C57, D57, E57, F57, G57, A57, Bb58, C59, D59, E59, F59, G59, A59, Bb60, C61, D61, E61, F61, G61, A61, Bb62, C63, D63, E63, F63, G63, A63, Bb64, C65, D65, E65, F65, G65, A65, Bb66, C67, D67, E67, F67, G67, A67, Bb68, C69, D69, E69, F69, G69, A69, Bb70, C71, D71, E71, F71, G71, A71, Bb72, C73, D73, E73, F73, G73, A73, Bb74, C75, D75, E75, F75, G75, A75, Bb76, C77, D77, E77, F77, G77, A77, Bb78, C79, D79, E79, F79, G79, A79, Bb80, C81, D81, E81, F81, G81, A81, Bb82, C83, D83, E83, F83, G83, A83, Bb84, C85, D85, E85, F85, G85, A85, Bb86, C87, D87, E87, F87, G87, A87, Bb88, C89, D89, E89, F89, G89, A89, Bb90, C91, D91, E91, F91, G91, A91, Bb92, C93, D93, E93, F93, G93, A93, Bb94, C95, D95, E95, F95, G95, A95, Bb96, C97, D97, E97, F97, G97, A97, Bb98, C99, D99, E99, F99, G99, A99, Bb100, C101, D101, E101, F101, G101, A101, Bb102, C103, D103, E103, F103, G103, A103, Bb104, C105, D105, E105, F105, G105, A105, Bb106, C107, D107, E107, F107, G107, A107, Bb108, C109, D109, E109, F109, G109, A109, Bb110, C111, D111, E111, F111, G111, A111, Bb112, C113, D113, E113, F113, G113, A113, Bb114, C115, D115, E115, F115, G115, A115, Bb116, C117, D117, E117, F117, G117, A117, Bb118, C119, D119, E119, F119, G119, A119, Bb120, C121, D121, E121, F121, G121, A121, Bb122, C123, D123, E123, F123, G123, A123, Bb124, C125, D125, E125, F125, G125, A125, Bb126, C127, D127, E127, F127, G127, A127, Bb128, C129, D129, E129, F129, G129, A129, Bb130, C131, D131, E131, F131, G131, A131, Bb132, C133, D133, E133, F133, G133, A133, Bb134, C135, D135, E135, F135, G135, A135, Bb136, C137, D137, E137, F137, G137, A137, Bb138, C139, D139, E139, F139, G139, A139, Bb140, C141, D141, E141, F141, G141, A141, Bb142, C143, D143, E143, F143, G143, A143, Bb144, C145, D145, E145, F145, G145, A145, Bb146, C147, D147, E147, F147, G147, A147, Bb148, C149, D149, E149, F149, G149, A149, Bb150, C151, D151, E151, F151, G151, A151, Bb152, C153, D153, E153, F153, G153, A153, Bb154, C155, D155, E155, F155, G155, A155, Bb156, C157, D157, E157, F157, G157, A157, Bb158, C159, D159, E159, F159, G159, A159, Bb160, C161, D161, E161, F161, G161, A161, Bb162, C163, D163, E163, F163, G163, A163, Bb164, C165, D165, E165, F165, G165, A165, Bb166, C167, D167, E167, F167, G167, A167, Bb168, C169, D169, E169, F169, G169, A169, Bb170, C171, D171, E171, F171, G171, A171, Bb172, C173, D173, E173, F173, G173, A173, Bb174, C175, D175, E175, F175, G175, A175, Bb176, C177, D177, E177, F177, G177, A177, Bb178, C179, D179, E179, F179, G179, A179, Bb180, C181, D181, E181, F181, G181, A181, Bb182, C183, D183, E183, F183, G183, A183, Bb184, C185, D185, E185, F185, G185, A185, Bb186, C187, D187, E187, F187, G187, A187, Bb188, C189, D189, E189, F189, G189, A189, Bb190, C191, D191, E191, F191, G191, A191, Bb192, C193, D193, E193, F193, G193, A193, Bb194, C195, D195, E195, F195, G195, A195, Bb196, C197, D197, E197, F197, G197, A197, Bb198, C199, D199, E199, F199, G199, A199, Bb200, C201, D201, E201, F201, G201, A201, Bb202, C203, D203, E203, F203, G203, A203, Bb204, C205, D205, E205, F205, G205, A205, Bb206, C207, D207, E207, F207, G207, A207, Bb208, C209, D209, E209, F209, G209, A209, Bb210, C211, D211, E211, F211, G211, A211, Bb212, C213, D213, E213, F213, G213, A213, Bb214, C215, D215, E215, F215, G215, A215, Bb216, C217, D217, E217, F217, G217, A217, Bb218, C219, D219, E219, F219, G219, A219, Bb220, C221, D221, E221, F221, G221, A221, Bb222, C223, D223, E223, F223, G223, A223, Bb224, C225, D225, E225, F225, G225, A225, Bb226, C227, D227, E227, F227, G227, A227, Bb228, C229, D229, E229, F229, G229, A229, Bb230, C231, D231, E231, F231, G231, A231, Bb232, C233, D233, E233, F233, G233, A233, Bb234, C235, D235, E235, F235, G235, A235, Bb236, C237, D237, E237, F237, G237, A237

D5

C5

D5

C5

D5

**Elec. Gtr. 2** (*clean-tone*)

3  
Elec. Gtr. 2 (clean-tone)

**TAB**

3  
2  
0

Verse:  
Gm

Bb

7

1. Why don't you let me be?\_\_ Leave me a - lone.\_\_ You start a fire in-side\_ that I could nev - er con-  
2. You've plant-ed the seed.\_ How my an-ger has grown.\_ I've got a feel-ing in-side\_ that I can't seem to con-

TAB

: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 2

Gm

Bb

9

trol.\_\_ You want to see a re - ac - tion? (See a re - ac - tion.)  
trol.\_\_ You want to see a re - ac - tion? (See a re - ac - tion.)

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 2

Gm

Bb

11

Come on and cut me down.\_ You've gone as far as I'll go.\_\_ Now you're cross-ing the line\_ and I am let-ting you  
Come on and cut me down.\_ You've gone as far as I'll go.\_\_ Now you're cross-ing the line\_ and I am let-ting you

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 2



Gm

Bb

13

know. — Well, here's your re - ac - tion. — }  
 know. — So here's your re - ac - tion. — }

TAB

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

§ Pre-chorus:

15

D5 C5 D5 C5

Stand up I have

Elec. Gtr. 1

harm.

TAB

5 3 5 3 5 6 5 3 5 3 3 3 3 3 3 3 5 3 5 3 5 6 5 3 5 3 3 3 3 3

Elec. Gtr. 1 on D.S.

harm.

harm.

TAB

5 3 5 3 5 6 5 3 5 3 3 3 3 3 3 5 3 5 3 5 6 5 3 5 3 3 3 3 3 3

17 D5 C5 D5 C5

had e - nough.

TAB

5 3 5 3 5 6 5 3 5 3 3 3 3 3 3 3 5 3 5 3 5 6 5 3 5 3 3 3 3 3 3 3

TAB

3 5 3 5 6 5 3 5 5 3 3 3 3 3 3 5 3 5 3 5 6 5 3 5 3 3 3 3 3 3 3

harm.

TAB

3 5 3 5 6 5 3 5 5 3 3 3 3 3 3 5 3 5 3 5 6 5 3 5 3 3 3 3 3 3 3

Moderately fast  $\text{♩} = 160$

Chorus:

19 D5 Bbsus2 F5 C5

Walk a - way be - fore I fin - ish what

Elec. Gtr. 1

hold - - - - -

TAB

12 12 8 8 10 3 3 3 3 3 3

TAB

12 12 8 8 10 3 3 3 3 3 3

22 D5 Bbsus2

you start - ed. Face to face I will

hold - - - - -

TAB

3 3 3 3 3 12 12 8 8 10 8 10

TAB

3 3 3 3 3 12 12 8 8 10 8 10

25

C5 3fr. Gsus2 5fr. D5 12fr. B $\flat$ sus2 8fr.

put you in your place. End this game

hold - - - -

TAB

28

F5 3fr. C5 3fr.

be - fore I fin - ish what you start - ed.

TAB

To Coda

31

D5 12fr. B $\flat$ sus2 8fr. C5 3fr. B $\flat$ 5

Face to face, ev - 'ry - thing will change.

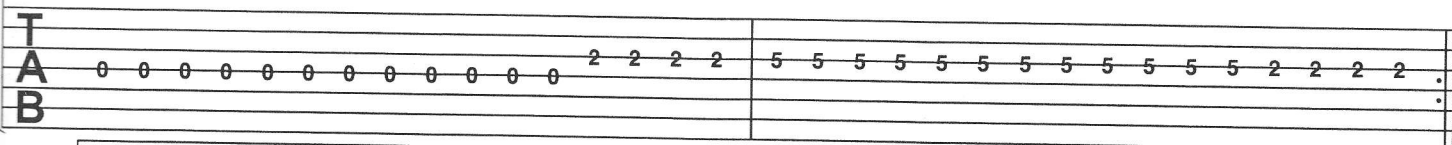
hold - - - -

TAB

## 1. Moderately ♩ = 80

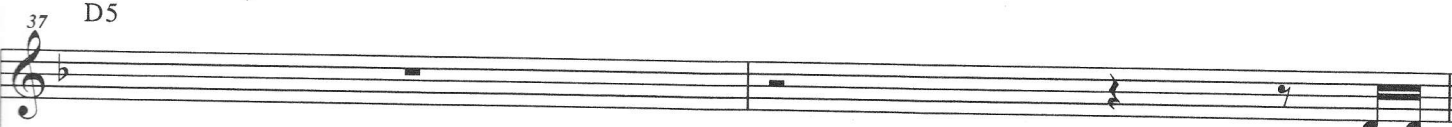
D5

Elec. Gtr. 2



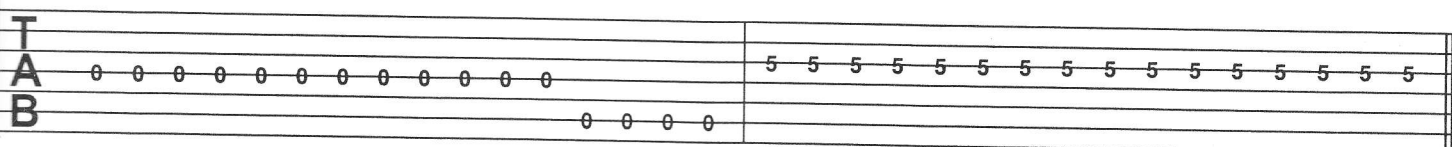
## 2. Moderately ♩ = 80

D5



Af-ter

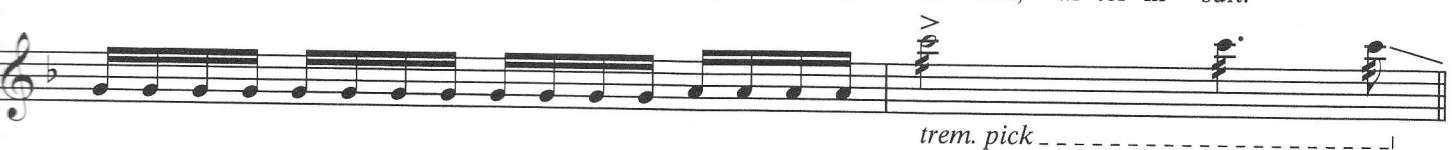
Elec. Gtr. 3 (w/dist.)

*mf* w/effects

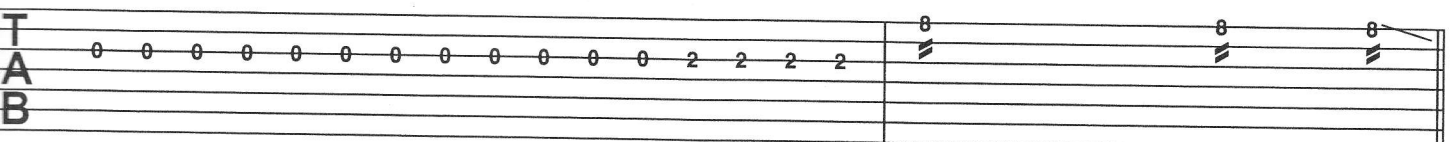
## 39 Bridge:



D.S. % al Coda



trem. pick -----





## Coda

C5



Gsus2



43

ev - 'ry - thing - will - change.

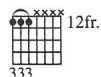
Elec. Gtr. 1

TAB

3	3	3	3	7	7	7	7	7	7	3
5	5	5	5	5	5	5	5	5	5	5
3	3	3	3	5	5	5	5	5	5	5

## Chorus:

D5



Bbsus2



F5



C5



45

Bkgd. Walk a - way. Ev - 'ry - thing

vcls.:

Elec. Gtr. 3

w/wah effect

TAB

7	5	7	5	7	5	7	5	7	5	7	5

Elec. Gtr. 1

TAB

12	12	8	8	10	3	3	3
12	12	8					
12	12	8					

48

D5 12fr. 333

Bbsus2 8fr. 1113

will change. End this game.

TAB

7 7 5 7 7 5 7 5 7 5 7 5 7 5 7

TAB

3 3 3 3 3 12 12 8 8 10

Moderately ♩ = 80

Outro:

C5 3fr. 1314

Gsus2 5fr. 1113

D5 12fr. 333

Bbsus2 8fr. 1113

51

You want to see a re - ac - tion?

Bkgd. vcls.: You want to see a re-ac-

TAB

5 7 5 7 5 7 5 7 7 5 5 6 5 5 7 7 6 5 7

TAB

3 3 3 3 3 7 7 7 7 7 10 12 12 12 12 8 8 10



[illegible][illegible]